







**A PROGRESSIVE ENGLISH COURSE  
(THIRD COURSE)**



# A PROGRESSIVE ENGLISH COURSE

(On the Reform Method)

BY

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BOOK II

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## P R E F A C E

THE aim and scope of this course were fully explained in the preface to the first volume. I may here, however, repeat that the method adopted is the Reform Method advocated by the Board of Education in their Report on the Teaching of English, and by most modern educationists ; that the complete course consists of four separate parts ; and that each part is designed to cover about a year's work, and each lesson about a week's work.

In this, the second volume, the extracts are longer and more advanced, and most of the exercises more difficult. New subjects, such as Exposition, Verse Composition, and the English Language, have been introduced, and other subjects dealt with more fully, especially Grammar, which, in view of the demands which will now arise in connection with the learning of a foreign tongue, it seemed advisable to treat at some length. Those, however, who do not particularly wish to concern themselves with formal Grammar will find it easy to disregard it, as in each lesson the Subjects for Class Study have been divided into two sections, one of which is devoted almost exclusively to Grammar and Syntax. This grammatical section can therefore be readily omitted, if desired. Sections which are a summary revision of what has appeared in Part One of the course are indicated thus \*.

## PREFACE

I have once again to express my very sincere acknowledgments to those who have so courteously allowed me to make use of copyright material : to Messrs. Macmillan for the extract from Professor J. P. Mahaffy's *Greek Antiquities*, and for the extract from Dr. Henry Bradley's *Making of English*; to Sir Robert Bridges and the Clarendon Press, Oxford, for *A Passer-By*; to Mr. John Murray and Sir Henry Newbolt for *He Fell among Thieves*; to Messrs. Elkin Mathews and Mr. Lionel Johnson for *By the Statue of King Charles at Charing Cross*; to Messrs. Constable and Mr. Walter de la Mare for *The Listeners*; to Messrs. Martin Secker and Mr. Martin Armstrong for the extract from *Miss Thompson goes Shopping* (taken from *The Buzzards*); and to the Poetry Bookshop and Mr. Harold Monro for *Milk for the Cat*.

LANCELOT OLIPHANT.

## NOTE TO SECOND EDITION

EXCEPT for some additions to Lesson XX., Section (f), and the correction of a few misprints, no alteration has been made in this edition.

L. O.

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*Note.*—In the body of the book, sections which are a summary revision of subjects that have appeared in Part One of the Course are indicated thus \*.

## LIST OF EXTRACTS

### LESSON

- I. "Moses at the Fair," from *The Vicar of Wakefield*. OLIVER GOLDSMITH.
- II. "Moses at the Fair"—(continued).
- III. *A Passer-By*. ROBERT BRIDGES.
- IV. "The Discovery of Judge Jeffreys," from *The History of England*. THOMAS BABINGTON MACAULAY.
- V. *The Education of Nature*. WILLIAM WORDSWORTH.
- VI. "Education in Ancient Greece," from *Greek Antiquities*. J. P. MAHAFFY.
- VII. *A Jacobite's Epitaph*. THOMAS BABINGTON MACAULAY.
- VIII. "Shakespeare's House," from *The Sketch Book*. WASHINGTON IRVING.
- IX. *By the Statue of King Charles at Charing Cross*. LIONEL JOHNSON.
- X. "Owls and their Habits," from *The Natural History of Selborne*. GILBERT WHITE.
- XI. "Miss Thompson visits the Fishmonger," from *Miss Thompson goes Shopping*. MARTIN ARMSTRONG.
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## LIST OF EXTRACTS

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- XIV. *The Listeners.* WALTER DE LA MARE.
- XV. "Anne Boleyn," from *The History of England.* JAMES ANTHONY FROUDE.
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- XVII. "The Origin and Use of Money," from *The Wealth of Nations.* ADAM SMITH.
- XVIII. *Milk for the Cat.* HAROLD MONRO.
- XIX. "Saxon and Norman," from *Ivanhoe.* Sir WALTER SCOTT.
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- XXVI. "Advice to a Schoolboy," from Hazlitt's *Letters.* WILLIAM HAZLITT.
- XXVII. "Mrs. Malaprop," from *The Rivals.* RICHARD BRINSLEY SHERIDAN.
- XXVIII. "The Great Fire of London," from Pepys's *Diary.* SAMUEL PEPYS.
- XXIX. "Peace Rejoicings," from Walpole's *Letters.* HORACE WALPOLE.
- XXX. *On his Blindness.* JOHN MILTON.

# A PROGRESSIVE ENGLISH COURSE

## PART II

### SECTION ONE

#### LESSON ONE

##### (a) READING EXERCISE

##### MOSES AT THE FAIR

All this conversation, however, was only preparatory to another scheme ; and indeed I dreaded as much. This was nothing less than that, as we were now to hold up our heads a little higher in the world, it would be proper to sell the colt, which was grown old, at a neighbouring fair, and buy us a horse that would carry a single or double upon an occasion, and make a pretty appearance at church, or upon a visit. This at first I opposed stoutly ; but it was stoutly defended. However, as I weakened, my antagonist gained strength, till at last it was resolved to part with him.

As the fair happened on the following day, I had intentions of going myself ; but my wife persuaded me that I had got a cold, and nothing could prevail upon her to permit me from home. "No, my dear," said she, "our son Moses is a discreet boy, and can buy and sell to a very good advantage : you know all our great

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bargains are of his purchasing. He always stands out and higgles, and actually tires them till he gets a bargain."

As I had some opinion of my son's prudence, I was willing enough to entrust him with this commission ; and the next morning I perceived his sisters mighty busy in fitting out Moses for the fair ; trimming his hair, brushing his buckles, and cocking his hat with pins. The business of the toilet being over, we had at last the satisfaction of seeing him mounted upon the colt, with a deal box before him to bring home groceries in. He had on a coat made of that cloth they call thunder-and-lightning, which, though grown too short, was much too good to be thrown away. His waistcoat was of gosling green, and his sisters had tied his hair with a broad black riband. We all followed him several paces from the door, bawling after him, " Good luck ! good luck ! " till we could see him no longer.

(*To be continued.*)

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### A Little Talk on Learning English.

When you open this book you will already have had some practice in speaking and writing English. We can therefore assume that, as this preliminary stage is over, you are now prepared to go ahead " with a fixed determination to succeed or fail," as a young essayist once put it.

Let us talk to you for a few moments about how to succeed. To begin with, there is the question of grammar. How will grammar help you ? Well, to be quite frank, it will not help you very much at first ;

at all events, not while you are engaged in actually speaking and writing English. But it will help you a great deal afterwards. For grammar is a record of the way in which most educated people speak and write, and the rules of grammar will consequently enable you to gain a clear idea about language, and to check the accuracy of what you have written if you wish to do so.

But that is not all. Grammar will help you in two other directions : it will help you to understand the exact meaning of great English writers, and thus more fully to appreciate their work ; and, what is perhaps of equal importance, it will also help you very considerably when you come to learn a foreign tongue. But remember that grammar was made for man, and not man for grammar.

If, then, grammar is not the main avenue to success, what is ? The answer is simple—Reading English and writing English. If you wish to write and to appreciate good English you must read and study the books where good English is to be found. There—in the great books of the past and the present—you will find the best possible models : words used as only great craftsmen know how to use them, thoughts expressed in clear and beautiful English, and stories of sublime achievements and heroic deeds that hold children from play and old men from the chimney corner. All this will fire your imagination and stir your enthusiasm for great literature ; and once that has happened your difficulties will almost have ceased.

Almost, but not quite. For if you wish to write good English, as well as to appreciate it, reading is not enough ; you must also practise—doggedly and incessantly practise. Hence write something every day. Write as much and as often as possible. Model

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your work on passages from some of the great books you have read. Study their effects—slavishly imitate them if you like, just for the time being; you will soon find a style of your own. But write, write, write.

And at that we can leave it.

## II

### \*Sentence, Phrase, and Clause.

A **Sentence** is a group of words that makes complete sense; a **Clause** is a sentence that forms part of a larger sentence; a **Phrase** is a group of words that makes sense so far as it goes, but not complete sense.

For example, "As I weakened, my antagonist gained strength," is a sentence; "As I weakened," and "my antagonist gained strength," are clauses; and "my antagonist" is a phrase.

### \*Subject and Predicate.

Every sentence can be divided into two parts; namely, **Subject** and **Predicate**.—The Subject is the group of words or the single word that denotes the person or thing of which something is said. The Predicate is all that is said of the person or thing denoted by the Subject.

In the sentence, "All our great bargains are of his purchasing," the Subject is "All our great bargains," and the Predicate, "are of his purchasing."

### \*The Parts of Speech.

All the words of a language can be divided into eight classes, according to the particular work they do in a sentence. These classes are known as the **Parts of Speech**.

The two most important **Parts of Speech** are the

## A PROGRESSIVE ENGLISH COURSE 5

**Noun**, whose work it is to name the thing of which we are speaking ; and the **Verb**, whose work it is to denote what we are saying about that thing.

If, however, we were obliged to use nothing but nouns and verbs, we could not express our thoughts very exactly. We therefore need some word or words to make the meaning of other words more precise. There are two kinds of words that help us to do this : **Adjectives**, whose work it is to limit the application of a noun or its equivalent ; and **Adverbs**, whose work it is to limit the application of any of the other parts of speech, the Interjection excepted.

Thus, these four parts of speech—the Noun, the Verb, the Adjective, and the Adverb—enable us to make a statement and to qualify it. But if we are to express our thoughts with smoothness and ease, we also need certain connectives to link up words and sentences. These connectives form two additional parts of speech called **Prepositions** and **Conjunctions**.

Again, to avoid the constant repetition of nouns, we need some words that can be used instead of nouns ; and these we have in the class known as **Pronouns**.

Lastly, as the eighth part of speech we have the **Interjection**. Words falling into this class are merely exclamations which express emotion.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. For what special purposes are Reference Books used ?
2. In what places open to the public are Reference Books usually to be found ?
3. Put down the names of all the different kinds of Reference Books that you have ever heard of, and say in a word or two what sort of information you would expect to find in each.
4. Look up the meanings of the following words : *pre-*

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*paratory, scheme, colt, fair, antagonist, prevail, discreet, higgles, bargain, commission, perceived, bawling.*

### (d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of each of the following expressions : *to hold up our heads a little higher in the world, a horse that would carry a single or double upon an occasion, he always stands out and higgles, cocking his hat with pins, his waistcoat was of gosling green.*
2. What kind of fair was it that Moses visited ? In what respects do you think that it differed from a modern fair ?
3. Describe in your own way the appearance of Moses after he had been fitted out for the fair.
4. Divide the following sentences into subject and predicate :
  - (a) My wife persuaded me that I had got a cold.
  - (b) Our son Moses is a discreet boy.
  - (c) His waistcoat was of gosling green.
  - (d) All this conversation was only preparatory to another scheme.
5. Say what special work each word does in the following sentence : "Our son Moses is a discreet boy, and can buy and sell to a very good advantage."

### (e) EXERCISES IN SPOKEN ENGLISH

1. Make sentences which show that you know the true meaning of any six of the words given in Section (c), Question No. 4.
2. Give a short account of any fair that you yourself have visited.
3. Point out anything unusual in the wording of the following expressions, and say what each would be in present-day English :
  - (a) It would be proper to sell the colt and buy us a horse.
  - (b) This at first I opposed stoutly.

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- (c) Nothing could prevail upon her to permit me from home.
- (d) I perceived his sisters mighty busy in fitting out Moses for the fair.
- (e) As I had some opinion of my son's prudence, I was willing enough to entrust him with this commission.

4. Give two words similar in meaning to each of the following : *scheme, neighbouring, antagonist, discreet, prudence, dreaded, perceived, bawling, satisfaction.*

5. Give the correct pronunciation of the following words : *forehead, cinema, threshold, respite, gauge, potato, predict, indict, fifth, gnome, ghoul, anemone.*

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

- 1. Point out some of the touches of quiet humour that are to be found in this passage.
- 2. What was Goldsmith's object, do you think, in introducing conversation into the piece ?
- 3. Give the name of a well-known poem and a well-known play that Goldsmith wrote, and briefly describe one of them.

### (g) EXERCISE IN THINKING

Say, with some reasons, what opinion you can form as to the character of the people who spend their spare time in the following different ways :

- (a) Helping their mother.
- (b) Watching a football match or cricket match.
- (c) Reading a novel.
- (d) Going to a dance.
- (e) Lying on their backs in the sun, and doing nothing.
- (f) Studying at an Evening School for an examination.
- (g) Trying to break a speed record.
- (h) Going to the local cinema.

## LESSON TWO

### (a) READING EXERCISE

#### MOSES AT THE FAIR (*continued*)

*(Moses was so long absent at the fair, that, towards nightfall, the Vicar began to wonder what could be keeping him.)*

"Never mind our son," cried my wife ; "depend upon it he knows what he is about. I'll warrant we'll never see him sell his hen of a rainy day. I have seen him buy such bargains as would amaze one. I'll tell you a good story about that, that will make you split your sides with laughing.—But, as I live, yonder comes Moses, without a horse, and the box at his back."

As she spoke, Moses came slowly on foot, and sweating under the deal box, which he had strapped round his shoulders like a pedlar. "Welcome, welcome, Moses ! well, my boy, what have you brought us from the fair ?"—"I have brought you myself," cried Moses, with a sly look, and resting the box on the dresser.—"Ay, Moses," cried my wife, "that we know ; but where is the horse ?"—"I have sold him," cried Moses, "for three pounds five shillings and twopence."—"Well done, my good boy," returned she ; "I knew you would touch them off. Between ourselves, three pounds five shillings and twopence is no bad day's work. Come, let us have it then."—"I have brought back no money," cried Moses again. I have laid it all out in a bargain, and here it is."

pulling out a bundle from his breast : " here they are ; a gross of green spectacles, with silver rims and shagreen cases."—" A gross of green spectacles ! " repeated my wife, in a faint voice. " And you have parted with the colt, and brought us back nothing but a gross of green paltry spectacles ! "—" Dear mother," cried the boy, " why won't you listen to reason ? I had them a dead bargain, or I should not have brought them. The silver rims alone will sell for double the money."—" A fig for the silver rims," cried my wife, in a passion : " I dare swear they won't sell for above half the money at the rate of broken silver, five shillings an ounce."—" You need be under no uneasiness," cried I, " about selling the rims, for they are not worth sixpence ; for I perceive they are only copper varnished over."—" What ! " cried my wife, " not silver ! the rims not silver ? "—" No," cried I, " no more silver than your saucepan."—" And so," returned she, " we have parted with the colt, and have only got a gross of green spectacles, with copper rims and shagreen cases ? A murrain take such trumpery ! The blockhead has been imposed upon, and should have known his company better."—" There, my dear," cried I, " you are wrong ; he should not have known them at all."—" Marry, hang the idiot ! " returned she, " to bring me such stuff : if I had them I would throw them in the fire."—" There again you are wrong, my dear," cried I ; " for though they be copper, we will keep them by us, as copper spectacles, you know, are better than nothing."

OLIVER GOLDSMITH :  
*The Vicar of Wakefield.*

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### (b) SUBJECTS FOR CLASS STUDY

#### I

##### Literary Appreciation.

As every lesson in this book contains one or more exercises in literary appreciation, or literary criticism, as it is sometimes called, let us first of all explain to you what these terms mean.

The word "appreciation," in one of its senses, conveys an idea or suggestion of approval, and this has led many young people to imagine that what is required in literary appreciation is lavish and unqualified praise, no matter what their true opinion of the work may be. On the other hand, when they are asked for literary criticism, the word "criticism" seems to suggest hostility and attack, and they then appear to think that the object of literary criticism is to find as many faults as possible.

Both these views are of course quite wrong. "Literary appreciation" or "literary criticism" means "literary judgment," and what is required of you is not lavish praise or petty fault-finding, but a candid and fearless statement of your real opinion of a book or a poem or a piece of prose, after you have carefully considered all that you think can be said both for it and against it.

This opinion it is not always very easy to form, because there are few definite rules of criticism by which you can be guided. Literary appreciation is mainly a matter of sound personal judgment, and you must therefore do your best to cultivate this judgment by reading good literature. You will thus acquire some permanent standards of taste which will enable you, by comparing one work with another, to tell the false from the true, the dross from the gold.

## II

**\*About Nouns.**

A Noun is a word that names. As the subject of a sentence it is the word that denotes the person or thing of which something is said.

**\*Classes of Nouns.**

Nouns are usually classified as Abstract and Concrete, Concrete Nouns being sub-divided into Proper, Common, and Collective Nouns.

An Abstract Noun is the name of the quality, attribute, or circumstance of a thing ; as *artfulness, beauty, courage*.

A Concrete Noun is the name of a whole thing ; that is, it denotes an object that actually exists ; as *chair, room, blackboard*.

A Proper Noun is a name used to denote an individual object as distinct from all other objects ; as *William, Liverpool, Buckingham Palace*.

A Common Noun is a name that can be applied in the same sense to any one of an indefinite number of similar things ; as *cinema, microphone, cricket-bat*.

A Collective Noun is a name of a group of similar units regarded as forming a whole ; as *committee, navy, library*.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *warrant, amaze, yonder, pedlar, dresser, shagreen, paltry, varnished, murrain, trumpery, Marry, stuff*.

2. What kind of reference book would you consult to find some information about each of the following :

- (a) The year in which Goldsmith was born, his nationality, some particulars of his life, the names of the chief books he wrote.

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- (b) The situation, population, and importance of Dublin.
- (c) The derivation of the words *neuralgia*, *rhinoceros*, and *thermometer*.
- (d) The correct way of eating duck and green peas – especially the peas.
- (e) What words there are in the English language which rhyme with *tenderly*, *beautiful*, and *family*.
- (f) The name of the author who wrote : "Where ignorance is bliss, 'tis folly to be wise."
- (g) The plot of *The Vicar of Wakefield*.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of each of the following expressions :

- (a) We'll never see him sell his hen of a rainy day.
- (b) I knew you would touch them off.
- (c) I had them a dead bargain.
- (d) A fig for the silver rums.
- (e) A murrain take such trumpery.
- (f) Marry, hang the idiot ! to bring me such stuff.
- (g) I dare swear they won't sell for above half the money at the rate of broken silver.

2. Draw a careful word-portrait of the Vicar's wife, illustrating the view you take by reference to the extract.

3. Take down from dictation the following passage :

All that day, from morning until past sunset, the cannon never ceased to roar. It was dark when the cannonading stopped all of a sudden.

All of us have read of what occurred during that interval. The tale is in every Englishman's mouth ; and you and I, who were children when the great battle was won and lost, are never tired of hearing and recounting the history of that famous action.

THACKERAY.

4. Tell, in the form of a little story, all about the trick which was played upon Moses to induce him to part with the money he had obtained for the horse.

5. Write down a word opposite in meaning to each of the following : *rainy, laughing, resting, brought, faint, keep, nothing, yonder, company, better, parted, passion.*

(e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own : *paltry, without a horse, with a sly look, pedlar, amaze, between ourselves, a good story, in a faint voice, been imposed upon.*

2. Complete in your own words the following incomplete sentences :

- (a) I'll warrant we'll never .....
- (b) I have seen him buy .....
- (c) But, as I live .....
- (d) The silver rims alone .....
- (e) I perceive they are only .....
- (f) If I had them I would .....

3. Let the Vicar's wife tell this story to a friend of hers, exactly as you think she would have told it.

4. Give the correct pronunciation of the following words : *obdurate, telegraph, pass, lucid, one, lone, gone, illumine, fury, flurry, erring, concurrence.*

5. What insight do we get into the character of the Vicar, his wife, and Moses, from the individual manner in which each is made to speak ?

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Describe as clearly and fully as you can the style in which this passage is written, illustrating your remarks by quotations from the extract, and, if possible, from any other passages you have read.

2. Say in what books the following characters occur : *Wackford Squeers, Tiny Tim, Tony Lumpkin, Becky Sharp, Portia, Mrs. Malaprop, Dr. Primrose, Christopher Robin, Captain Kettle, Dr. Watson, Brigadier Gerard.*

Give a short description of any one of these characters.

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### (g) EXERCISES IN THINKING

Point out what is wrong in each of the following arguments :

- (a) As all Englishmen are Europeans and all Londoners are Europeans, it follows from this that all Londoners are Englishmen.
- (b) All Americans love liberty, but as no Englishmen are Americans, it is obvious that no Englishmen love liberty.

## LESSON THREE

### (a) READING EXERCISE

#### A PASSER-BY

Whither, O splendid ship, thy white sails crowding,  
Leaning across the bosom of the urgent West,  
That fearest nor sea rising, nor sky clouding,  
Whither away, fair rover, and what thy quest ?  
Ah ! soon, when Winter has all our vales opprest,  
When skies are cold and misty, and hail is hurling,  
Wilt thou glide on the blue Pacific, or rest  
In a summer haven asleep, thy white sails furling.

I there before thee, in the country that well thou  
knowest,  
Already arrived am inhaling the odorous air :  
I watch thee enter unerringly where thou goest,  
And anchor queen of the strange shipping there,  
Thy sails for awnings spread, thy masts bare ;  
Nor is aught from the foaming reef to the snow-capp'd,  
grandest

Peak, that is over the feathery palms more fair  
Than thou, so upright, so stately, and still thou  
standest.

And yet, O splendid ship, unhail'd and nameless,  
I know not if, aiming a fancy, I rightly divine,  
That thou hast a purpose joyful, a courage blameless,  
Thy port assured in a happier land than mine.

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But for all I have given thee, beauty enough is  
thine,  
As thou, aslant with trim tackle and shrouding,  
From the proud nostril curve of a prow's line  
In the offing scatterest foam, thy white sails crowding

ROBERT BRIDGES. 

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### A Few Hints on Spelling.

The best way to learn how to spell correctly is to read as widely and carefully as possible. When you come upon a word which is new to you, or which you find some difficulty in spelling, spell it aloud and then write it down several times. In this way you will have the aid of both ear and eye in impressing the word on your memory.

Generally speaking, rules for spelling are of very little use, but the following are a few exceptionally important rules which you should find helpful :

1. Of the combinations *ie* and *ei*, use *ie*, except after *c*; as *achieve*, *niece*, *fiend*, *believe*; but *receive*, *deceive*, *ceiling*, *perceive*.—To this rule there are some notable exceptions : *neighbour*, *heir*, *leisure*, *seize*, *reign*, for example. These, you will observe, are all cases where, according to the rule, we should expect *ie*. *c*, however, is always followed by *ei*.
2. Some words have very nearly the same form for both noun and verb. The commonest of these are *practice* and *practise*, *licence* and

*license, advice and advise, prophecy and prophesy.*—In such words, the noun ends in *ce* or *cy*, and the verb in *se* or *sy*.

3. The endings *us* and *ous* are often confused. You should therefore note that nouns end in *us* and adjectives in *ous*; as *genius, focus, phosphorus, fungus, census; jealous, grievous, wondrous, miraculous, rigorous.*
4. Final *e* is usually dropped before the endings *ing, dge, and able*; as *loving, placing, grazing; judgment, acknowledgment, abridgment; movable, desirable, valuable.* The *e*, however, is retained in *dyeing* and *singeing.* Why?
5. When *ed* or *ing* is added to a word, the final consonant is doubled in words of one syllable, in which the vowel is short; as *getting, stopping, batting*; and also in words of more than one syllable, if the last syllable is stressed; as *referring, incurring, occurring.* When, however, the last syllable is not stressed, or is long, doubling does not take place; as *benefited, riveting, differing; revealing, regaining, sustaining.*—If the last syllable is short, and ends in *s* or *l*, then this *s* or *l* is doubled whether the last syllable be stressed or unstressed; as *tunnelling, travelling, focussing.*

## II

### \*About Verbs.

A Verb is a word which enables us to make a statement about a thing. The word "watch," for example in the sentence, "I watch thee enter."

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### \*Complement and Object.

Some verbs do not make complete sense until a word or a group of words is added ; as in the following :

- (a) All this conversation *was* ..... (only preparatory to another scheme).
- (b) Our son Moses *is* ..... (a discreet boy).
- (c) My antagonist *gained* ..... (strength).
- (d) My wife *persuaded* ..... (me).

When, in order to complete the sense, we add a word or a group of words that refers to the same thing as the subject, as in (a) and (b), we have what is called the **Complement** of the verb. When we add a word or a group of words that refers to a different thing, as in (c) and (d), we have what is called the **Object** of the verb.

### \*The Transitive and Intransitive Use of Verbs.

Verbs can be divided into two classes—**Transitive** and **Intransitive**.—A verb is used transitively when it expresses an action exercised by the doer upon some object ; as in, “My wife persuaded *me*.” A verb is used intransitively when it expresses an action that is confined to the doer ; as in, “He always stands out and higgles.”

Thus, verbs that require an object to complete their meaning are said to be used transitively, and those that require a complement, or make complete sense by themselves, are said to be used intransitively.

### \*Direct and Indirect Object.

The **Direct Object** of a verb is the word or group of words directly affected by its action ; as in, “They gave him a *present*.”

The **Indirect Object** denotes the person *to* or *for*

whom an action is done ; as in, "They gave *him* a present."

**(c) EXERCISES IN THE USE OF REFERENCE BOOKS**

1. Find in your dictionary the meanings of these words : *urgent, whither, quest, rover, oppressed, hurling, haven, surling, inhaling, odorous, unerringly, evenings, foaming, reef, unhailed, aslant, trim, tackle, shrouding, prow, divine.*

2. Say what information you would expect to find in each of the following Reference Books :

- (a) Who's Who.
- (b) Bradshaw.
- (c) Brewer's Reader's Handbook.
- (d) The Concise Oxford Dictionary.
- (e) Debrett.
- (f) Who was Who.
- (g) The Dictionary of National Biography.
- (h) The Children's Encyclopædia.
- (i) A Dictionary of Dates.
- (j) Mrs. Beeton's Cookery Book.
- (k) The Home Doctor.
- (l) Every One His Own Lawyer.

**(d) EXERCISES IN WRITTEN ENGLISH**

1. Use each of the following phrases in sentences of your own : *fair rover, the blue Pacific, summer haven, white sails, foaming reef, feathery palms, happier land, strange shipping, trim tackle, so stately, all our vales.*

2. "Whither away, fair rover, and what thy quest ?" says the poet. Write a romantic and adventurous little story in which these questions are answered.

3. Fill in all the blanks in the following :

Once upon a ....., the Wolves sent an embassy to the ....., desiring that there might be /..... between them. "Why," said ....., "should we be for ever ..... this ..... strife ? Those ..... Dogs are the ..... of all ; they are incessantly ..... at

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us, and . . . . us. Send them . . . ., and there will be no longer any . . . . to our eternal . . . . and . . . ." The silly . . . . listened, the . . . . were . . . ., and the . . . ., thus . . . . of their best . . . ., became an easy . . . . to their . . . . enemy.

ÆSOP.

4. Give a description of some sailing ship that you yourself have seen, using as many as possible of the words mentioned in Question 1, Section (c).

5. Express in a single word the meaning of each of the following :

- (a) Remaining in one place, not moving.
- { (b) Notepaper and envelopes, and writing materials in general.
- { (c) Growing in great abundance.
- { (d) Given to the habitual use of costly food, dress, furniture, etc.
- { (e) That which can be achieved by means that are readily available.
- { (f) That which can be turned to definite and direct use.

(These words go in pairs, as indicated by the bracket, and the two words in each pair are very similar in sound and spelling.)

### (e) EXERCISES IN SPOKEN ENGLISH

1. Explain the meaning of each of the following phrases : *thy white sails crowding, the urgent West, when Winter has all our vales oppressed, queen of the strange shipping, thy sails for awnings spread, thy port assured, unhailed and nameless, aiming a fancy.*

2. Mention one word similar in meaning and one word opposite in meaning to each of the following : *splendid, rising, vale, cold, misty, odorous, enter, strange, stately, still.*

3. In the following sentences name the verbs that are used transitively and those that are used intransitively, the complement, the direct object, and the indirect object :

- (a) Skies are cold and misty.  
(b) Winter has all our vales oppressed.  
(c) I watch thee enter unerringly.  
(d) Beauty enough is thine.  
(e) They gave her a garland of sweet flowers.

4. Tell the story of the greatest surprise that you have ever had in your life.

5. Give the correct pronunciation of the following names of famous musicians, stating where you can find the nationality of each : Beethoven, Bach, Mendelssohn, Wagner, Chopin, Gounod, Schubert, Paderewski, Grieg, Strauss, Tchaikowski, Brahms, Verdi, Paganini, Elgar.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. You will know, roughly speaking, what is the difference between verse and prose. Re-read *A Passer-By*, and then find in the poem examples of six words that would not be used in prose, and of four phrases or sentences in which the words are not arranged in their usual prose order.

2. What is meant by "the Poet Laureate"? Who is the present Poet Laureate? Mention something that he has written. Who was the best-known Poet Laureate we have had?

3. Say, with some reasons, and in as detailed a manner as possible, what impression this poem has made upon you.

(g) EXERCISE IN THINKING

An artist, writing in the *Daily Express* on "Colours that Stimulate your Appetite," says :

Appetites are greatly influenced by the colour of food, and even a banquet tastes insipid in darkness. Try to eat a dinner blindfolded and experience it for yourself.

Our senses continually react to colour, which is at the basis of many of our likes and dislikes. Some colours stimulate the appetite, while others definitely do not.

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The aversion to grey skies, for example, communicates itself to grey food—Irish stew without the carrots looks a forbidding mess of grey—while the association of fog with peasoup has created a distaste for the soup among many Londoners.

Say, with your reasons, which you regard as the most and which as the least appetising colours, mentioning some particular kinds of food in illustration of what you mean.

## LESSON, FOUR,

### (a) READING EXERCISE.

#### THE DISCOVERY OF JUDGE JEFFREYS

A scrivener who lived at Wapping, and whose trade it was to furnish men there with money at high interest, had some time before lent a sum on bottomry. The debtor applied to equity for relief against his bond ; and the case came before Jeffreys.

The counsel for the borrower, having little else to say, said that the lender was a trimmer.

The Chancellor instantly fired. "A trimmer ! Where is he ? Let me see him. I have heard of that kind of monster. What is it made like ? "

The unfortunate creditor was forced to stand forth. The Chancellor glared fiercely on him, stormed at him and sent him away half dead with fright.

"While I live," said the poor man, as he tottered out of the court, "I shall never forget that terrible countenance."

And now the day of retribution had arrived. The trimmer was walking through Wapping, when he saw a well-known face looking out of the window of an ale-house. He could not be deceived. The eyebrows, indeed, had been shaved away. The dress was that of a common sailor from Newcastle, and was black with coal-dust ; but there was no mistaking the savage eye and mouth of Jeffreys.

The alarm was given. In a moment the house was

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surrounded by hundreds of people shaking bludgeons and bellowing curses. The fugitive's life was saved by a company of the trainbands ; and he was carried before the Lord Mayor.

The Mayor was a simple man who had passed his whole life in obscurity, and was bewildered by finding himself an important actor in a mighty revolution. The events of the last twenty-four hours, and the perilous state of the city which was under his charge, had disordered his mind and his body. When the great man, at whose frown, a few days before, the whole kingdom had trembled, was dragged into the justice room begrimed with ashes, half dead with fright, and followed by a raging multitude, the agitation of the unfortunate Mayor rose to the height. He fell into fits, was carried to his bed, whence he never rose.

Meanwhile the throng without was constantly becoming more numerous and more savage. Jeffreys begged to be sent to prison. An order to that effect was procured from the lords who were sitting at Whitehall ; and he was conveyed in a carriage to the Tower.

Two regiments of militia were drawn out to escort him, and found the duty a difficult one. It was repeatedly necessary for them to form as if for the purpose of repelling a charge of cavalry, and to present a forest of pikes to the mob.

The thousands who were disappointed of their revenge pursued the coach with howls of rage to the gate of the Tower, brandishing cudgels, and holding up halters full in the prisoner's view. The wretched man meantime was in convulsions of terror. He wrung his hands ; he looked wildly out, sometimes at one window, sometimes at the other, and was heard

even above the tumult, crying, "Keep them off, gentlemen ! For God's sake keep them off!"

At length, having suffered more than the bitterness of death, he was safely lodged in the fortress where some of his most illustrious victims had passed their last days, and where his own life was destined to close in unspeakable ignominy and horror.

THOMAS BABINGTON MACAULAY :  
*History of England.*

(b) SUBJECTS FOR CLASS STUDY

I

Sentences : Long and Short.

If you carefully study this extract from Macaulay's *History of England*, you will see that the sentences vary greatly in length, some consisting of only three or four words, and some of more than thirty. What then is it that decides the length of a sentence ? Should you make your sentences long or short ?

It depends to a great extent upon the effect you wish to produce. Short sentences are simple, clear, and direct, and impart crispness and animation to a story. Take, for example, the third paragraph of the extract :

The Chancellor instantly fired. "A trimmer ! Where is he ? Let me see him. I have heard of that kind of monster. What is it made like ? "

The crispness and animation of this is undeniable. Every sentence is hammered out with ringing force. And that is the effect at which Macaulay was aiming.

On the other hand, the long sentence is suitable when there is a thought with several qualifying circumstances to be expressed, or when you wish to lend a

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certain dignity and impressiveness to what you write ; as in the following :

He disengaged his lance from his saddle, seized it with the right hand, placed it in rest with its point half elevated, gathered up the reins in the left, waked the horse's mettle with the spur, and prepared to encounter the stranger with the calm self-confidence belonging to the victor in many contests.—SCOTT.

Both short and long sentences, however, have their drawbacks. Short sentences, if used to excess, become abrupt, harsh, and unpleasing ; and long sentences, unless skilfully constructed, become trailing and obscure.

The best plan is to vary the length of your sentences, making some short and some fairly long, after the manner of Macaulay in the eighth and eleventh paragraphs of his narrative. This will go far to ensure that your sentences are neat and clear, and have a pleasant flow and cadence.

## II

### About Adjectives.

An Adjective, we have seen, is a word used to limit the application of a noun or its equivalent. If, for example, we use the word *book* by itself, we mean any book ; but if we use an adjective and say *this book*, we limit the application of the noun to the one particular book we are indicating.

### Classes of Adjectives.

Adjectives can be divided into various groups according to the particular kind of limiting work they do.

There are those that answer the question "What sort?" such as *red*, *French*, *soft*. These are called **Adjectives of Quality**.

There are those that answer the question "How much?" or "How many?" such as *three*, *some*, *little*. These are called **Adjectives of Quantity**.

There are those that answer the question "Which?" such as *that*, *my*, *every*. These are called **Pronominal Adjectives**, because they in some respects resemble pronouns.

Pronominal Adjectives are usually divided into the following smaller groups: **Demonstrative**, or those that point out, such as *the*, *this*, *that*; **Interrogative**, or those that ask a question, such as *which?* and *what?*; **Possessive**, or those that denote possession, such as *her*, *our*, *their*; **Distributive**, or those that refer to one thing at a time, such as *each*, *every*, *either*; **Indefinite**, such as *a*, *certain*, *other*; and **Relative**, such as *which*, *what*, *whatever*.

#### \*Comparison of Adjectives.

There are three degrees of comparison: **Positive**, in which we use the adjective without any comparison; **Comparative**, in which we compare two things together; and **Superlative**, in which we compare more than two.

#### \*Formation of Comparative and Superlative.

In words of one syllable, and in some words of two syllables, the comparative is formed by adding *-er*, and the superlative by adding *-est*, to the positive. In longer words, however, the comparative is formed by putting *more*, and the superlative by putting *most*, in front of the adjective to be compared.

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### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Find in your dictionary the meanings of the following words : *creditor, retribution, bludgeons, fugitive, perilous, begrimed, militia, repelling, pikes, cudgels, convulsions, illustrious, ignominy, unspeakable, scrivener, bottomry, equity, bond, trimmer, trainband.*

2. Refer to a History of England or a Biographical Dictionary for some information about Judge Jeffreys.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Explain clearly the meaning of each of the following words : *equity, bond, trimmer, trainband, bottomry, scrivener.*

2. Tell in your own words the story of the discovery of Judge Jeffreys, making your account as animated and dramatic as you can.

3. Take down from dictation the paragraph beginning : "The Mayor was a simple man," and ending, "whence he never rose."

4. Rewrite the first four paragraphs in three sentences, using, so far as possible, the wording of the original. Then compare your version with Macaulay's, and say what you think has been gained or lost by the change.

5. Give two words similar in meaning to each of the following : *unfortunate, tottered, terrible, savage, constantly, procured, perilous, ignominy, illustrious.*

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use in sentences of your own each of these words and phrases : *money at high interest, having little else to say, the day of retribution, fugitive, militia, bludgeon, glared fiercely at him, looking out of the window of an ale-house, an important actor in a mighty revolution, convulsions of terror.*

2. Point out all the little facts and descriptive touches in the extract which enable you to form an opinion of Judge

Jeffreys, and then, with the help of these, and some of the additional information you were told to collect, give a firmly drawn sketch of his character.

8. Give the correct pronunciation of the following names of Shakespercan characters : *Falstaff, Banquo, Jaques, Othello, Iago, Caliban, Sycorax, Mark Antony, Cleopatra, Malvolio, Shylock, Desdemona, Viola, Rosalind, Hermione, Ariel, Jessica, Cordelia*.—In which plays of Shakespeare do these characters appear ?

4. Mention the names of half a dozen performing animals you have seen at a circus, and put two appropriate descriptive adjectives before each.

5. What words mentioned in Question 1, Section (d) are seldom heard at the present day ? Try to give some explanation of this.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Carefully re-read the extract, and then consider the various means that Macaulay has employed to stimulate the reader's interest and hold his attention.—Give examples.

2. In this passage, Macaulay has repeated a phrase of four words, once in describing the character of the trimmer, and again in telling us about the plight of Judge Jeffreys. Do you think that the repetition of this phrase is intentional or merely an oversight ? What is your own opinion about repeating words and phrases in this way ? Suggest one or two other phrases that Macaulay might have used.

3. Study Macaulay's use of the sentence in regard to its length. Say whether you think he favours the long sentence or the short ; why, in each case, he uses the particular kind of sentence you mention ; and whether the result is pleasing or the reverse.—Compare Macaulay's practice in this respect with that of Goldsmith, as seen in the passages given in Lessons One and Two.

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### (g) EXERCISE IN THINKING

Mention some of the ways in which you can tell the occupations of the various people that sit opposite to you in the train, tram, and bus.—Give definite examples founded upon your personal observation.

## **LESSON FIVE**

### **(a) READING EXERCISE**

#### **THE EDUCATION OF NATURE**

Three years she grew in sun and shower ;  
Then Nature said, " A lovelier flower  
    On earth was never sown ;  
This child I to myself will take ;  
She shall be mine, and I will make  
    A lady of my own.

" Myself will to my darling be  
Both law and impulse : and with me  
    The girl, in rock and plain,  
In earth and heaven, in glade and bower,  
Shall feel an overseeing power  
    To kindle or restrain.

" She shall be sportive as the fawn  
That wild with glee across the lawn  
    Or up the mountain springs ;  
And hers shall be the breathing balm,  
And hers the silence and the calm  
    Of mute insensate things.

" The floating clouds their state shall lend  
To her ; for her the willow bend ;  
    Nor shall she fail to see

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Even in the motions of the storm  
Grace that shall mould the maiden's form  
By silent sympathy.

" The stars of midnight shall be dear  
To her ; and she shall lean her ear  
In many a secret place  
Where rivulets dance their wayward round,  
And beauty born of murmuring sound  
Shall pass into her face.

" And vital feelings of delight  
Shall rear her form to stately height,  
Her virgin bosom swell ;  
Such thoughts to Lucy I will give  
While she and I together live  
Here in this happy dell."

Thus Nature spake—The work was done—  
How soon my Lucy's race was run !

She died, and left to me  
This heath, this calm and quiet scene :  
The memory of what has been,  
And never more will be.

WILLIAM WORDSWORTH.

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### The Use of Words : Simplicity.

If you glance through a dictionary you cannot fail to be struck by the enormous number of words it contains, and you may wonder whether you will ever be expected to know the meanings of all these words. Let us say at once that you will not ; for the great

majority of them are very little used. It has indeed been computed that most people do not use more than about three thousand words in all, and that it is possible to manage fairly well with only a thousand. Milton, who was a great scholar, used only eight thousand words, and Shakespeare, who is noted for his exceptionally large vocabulary, used only fifteen thousand. If, therefore, there are, as some people say, over a hundred thousand words in the English language, you can cheerfully reject eighty thousand of them, and still have a vocabulary larger than Shakespeare's.

But what about the remaining twenty thousand ? How are you to decide amongst these ?—This is not so difficult as it seems ; for you will find that in English there are usually two sets of words in which we can express our meaning ; and that one of these sets consists of long, unfamiliar words, mostly derived from Latin, and the other of short, everyday words, which have come down to us from Old English.

The best plan is to choose the short, everyday words that are known to us all, and to avoid, for the time being at any rate, the big words derived from Latin. Big words of course sound more imposing, and for that reason many young people like them better ; but they are not so clear, and are often less effective.

Note, for example, the beautiful simplicity of the diction in which Wordsworth's poem is written. Nearly all the words he uses are amongst the commonest in the language ; and yet with these familiar words of everyday life he has been able to express high and noble thoughts in a style of limpid purity. Take the last stanza but two :

The stars of midnight shall be dear  
 To her ; and she shall lean her ear  
     In many a secret place  
 Where rivulets dance their wayward round,  
 And beauty born of murmuring sound  
     Shall pass into her face.

In such lines as those we have a perfect union of expression and thought—not a word could be altered without ruining the effect. If you doubt it, try the experiment for yourself.

## II

**About Adverbs.**

An Adverb is a word which modifies or limits a verb, adjective, adverb, preposition, or conjunction.

Here are some examples :

*He ran quickly* to the spot. (Adverb modifying a verb.)

*There the sea was faintly blue.* (Adverb modifying an adjective.)

*The book was resting partly on* the table. (Adverb modifying a preposition.)

*It was exactly where I put it.* (Adverb modifying a conjunction.)

**How Adverbs are formed.**

Adverbs are formed in the following ways :

(a) From Adjectives, by the addition of -ly ; as, *slow, slowly ; fierce, fiercely.*

(b) From Pronouns ; as, *here, then, hither, thither.*

(c) From Nouns ; as, *needs, to-day.*

(d) By combination—Compound Adverbs ; as, *meanwhile, thereupon, herein.*

An adverb is sometimes of the same form as the corresponding adjective ; as, "He ran very *fast.*"

### \*Comparison of Adverbs.

There are three degrees of comparison, as in adjectives : positive, comparative, and superlative.

Some adverbs are compared by adding *-er* to the positive to form the comparative, and *-est* to form the superlative ; but the greater number take *more* and *most*.

Some comparisons are irregular, and of these the following should be carefully learnt :

<i>Positive.</i>	<i>Comparative.</i>	<i>Superlative.</i>
well	better	best
ill	worse	worst
much	more	most
far	farther	farthest
forth	further	furthest
late	later	last

### Classes of Adverbs.

There are two classes of adverbs :

1. Simple.
2. Connective.

**Simple Adverbs** are those whose sole work it is to modify the meaning of a word. They are classified according to their meaning as under :

- (a) Time : *now, then, soon, always, yearly.*
- (b) Place : *here, hence, hither, thirdly.*
- (c) Manner : *well, ill, swiftly.*
- (d) Quantity, or Degree : *quite, very, little.*
- (e) Certainty : *not, perhaps, certainly.*
- (f) Reason and Consequence : *thus, why, therefore.*

**Connective Adverbs** are those which, besides modifying the meaning of a word, join clauses together, and are therefore combined adverbs and conjunctions ; as, "It shall certainly be done, *when* I

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have time to do it."—In this sentence, *when*, in addition to the modifying work it does, joins together the clauses, "It shall certainly be done," and "I have time to do it."

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Find in your dictionary the meaning of the following words : *education, lady, law, impulse, glade, bower, kindle, restrain, sportive, insensate, rivulets, wayward, vital, dell, race, heath.*

2. Make use of the right Reference Books to find out some information about each of the following :

- (a) Oliver Goldsmith.
- (b) William Wordsworth.
- (c) Robert Bridges.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Add suitable subjects, other than those in the poem, to each of the following predicates :

- (a) ..... was never sown.
- (b) ..... shall be sportive as the fawn.
- (c) ..... up the mountain springs.
- (d) ..... dance their wayward round.
- (e) ..... feel an overseeing power.

2. Give an account of the most awkward and embarrassing thing that you have ever said or done.

3. Point out the Adverbs in each of the following sentences, put them into their proper classes, and say what words they limit :

- (a) They will now do exactly as you wish.
- (b) It is perhaps here that we shall find the treasure.
- (c) The work was certainly well done, although not quite so well as we expected.
- (d) Thirdly, there is very little to choose between the two ; hence, it does not really matter which one we buy.

4. Describe what you imagine to have been the dress, appearance, and character of Lucy.—Do not forget that this poem was written about a hundred years ago.

5. Point out anything absurd in the following, and suggest improvements :

- (a) A net is a lot of holes tied up with string.
- (b) During the Great Fire of London the worst flaming place was St. Paul's Cathedral.
- (c) The degrees of comparison of *bad* are : *bad, very sick, dead.*
- (d) *Quadrupeds* has no singular, as you can't have a horse with one leg.
- (e) Algebra was the wife of Euclid.
- (f) Many faces toed the line at our school walking-match.

#### ¶ (e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own : *sun and shower, a lovelier flower, education, wayward, insensate, as the siren, the floating clouds, vital, murmuring sound, feelings of delight, this calm and quiet scene, impulse, bower.*

2. Express each of the following in simpler English :

- (a) Thank you, madam ; the agony is abated.
- (b) They continued to remain in the same house for twenty years.
- (c) He is a perverter of the truth, for he has been proved to have uttered a terminological inexactitude.
- (d) His frontispiece was adorned with a prominent olfactory organ.
- (e) While I was in the vicinity of the palace which is frequented by the devotees of the dance, I met an individual whose sartorial aspect exceedingly offended my optics.

3. Describe as vividly as you can the greatest thrill that you have ever experienced.

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4. Give the correct pronunciation of the names of the following famous writers : *Geoffrey Chaucer, Samuel Pepys, Leigh Hunt, William Shakespeare, John Donne, William Hazlitt, Robert Herrick, William Cowper, Dante Gabriel Rossetti, Charlotte Brontë, Edmund Spenser, John Keats.*

5. Explain the meaning of each of the following :

- (a) New brooms sweep clean.
- (b) All's well that ends well.
- (c) You can't make a silk purse out of a sow's ear.
- (d) It is never too late to mend.
- (e) Two of a trade never agree.

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Bearing in mind the title of the poem, explain its general meaning as well as you can.

2. Pick out what you consider to be (a) the most beautiful line, (b) the most beautiful stanza, in the poem. Give some reasons for your choice.

3. Compare Wordsworth's poem with *A Passer-By*, given in Lesson Three. Say which poem you prefer, and why you prefer it.

4. Give a short account of the work of either Oliver Goldsmith, or William Wordsworth, or Robert Bridges.

### (g) EXERCISE IN THINKING

What is the difference between *Rates* and *Taxes*? Mention some of the services for which we pay rates, and some for which we pay taxes.

## **LESSON SIX**

### **(a) READING EXERCISE**

#### **EDUCATION IN ANCIENT GREECE**

As for the girls of the house, they were brought up to see and hear as little as possible. They only went out upon a few state occasions, and knew how to work wool and weave, as well as to cook. We may fairly infer that the great majority of them could not read or write. The boys, on the contrary, were subjected to the most careful education, and on no point did the Greek lawgivers and philosophers spend more care than in the proper training, both physical and mental, of their citizens. The modern system, however, of public school training was not practised anywhere save at Sparta, where a state schoolmaster was appointed, and all the Spartan boys taken out of the control of their parents. They lived together under the care of elder boys, as well as masters, so that the system of monitors, and even that of fagging, was in ordinary practice. They were encouraged to fight out their disputes, and were much given to sports and athletic amusements, just like our schoolboys. But the public school training and discipline lasted much longer at Sparta than among us, and embraced the university period, as well as the school period, of life.

In the other states of Greece, which were chiefly towns, or suburbs of towns, the system of day schools was universal, and the boys went to and from home

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under the charge of a special slave, chosen because he was no longer fit for hard work. He was called the boys' leader, or pedagogue, a word which never meant schoolmaster among the Greeks, though it is so rendered in our English Bible (Gal. iii. 24). The discipline of boys was severe, and they were constantly watched and repressed, nor were they allowed to frequent the crowded market-place. Corporal punishment was commonly applied to them, and the quality most esteemed in boys was a blushing shyness and modesty, hardly equalled by the girls of our time. Nevertheless, Plato speaks of the younger boys as the most sharpwitted, insubordinate, and unmanageable of animals.

J. P. MAHAFFY : *Greek Antiquities.*

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### How to Write a Good Sentence.

The best way to learn how to write a good sentence is to study some good sentences that have already been written ; some of the work of Macaulay, Ruskin, or Robert Louis Stevenson, for example. If you do this, you will find that a good sentence must possess three definite qualities :

1. Unity.
2. Emphasis.
3. Coherence.

##### Unity.

A sentence has unity when it contains only one main fact. There may be other facts in the sentence, especially if it is a long sentence ; but, however long the sentence may be, all these facts must be sub-

ordinate to the one main fact, and must bear closely upon it.

Take the following sentence for example :

In the other states of Greece, which were chiefly towns, or suburbs of towns, the system of day schools was universal, and the boys went to and from home under the charge of a special slave, chosen because he was no longer fit for hard work.

Here the main fact is that in the other states of Greece the system of day schools was universal ; and all the other facts in the sentence bear in some way upon this.

### Emphasis.

Again, some words in a sentence are much more important than others, and you must see that the right words are emphasised. How is this to be done ? There are three ways in which emphasis can be given to a particular word or group of words in a sentence :

1. By underlining it ; as in, "I will never agree."
2. By repeating it ; as in, "I will never, never agree."
3. By putting it out of its usual order ; as in, "Never will I agree."

The third way is much the best, and is that which should usually be adopted. The emphatic positions in a sentence are the beginning and the end, and the normal order of words is : *Subject—Predicate—Complement*, or *Subject—Predicate—Object*. Hence to emphasise any particular word, take it out of its usual position and put it at either the beginning or the end. Here are some examples :

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*Unemphatic* : He *gradually* recovered.

*Emphatic* : *Gradually* he recovered.

*Unemphatic* : She is always seeking *happiness*.

*Emphatic* : *Happiness* is what she is always seeking.

*Unemphatic* : The road we must take is *there*.

*Emphatic* : *There* is the road we must take.

### Coherence.

This simply means that all the words in a sentence should be arranged in their proper order, and, in particular, that qualifying words should be put as near as possible to the words they qualify—adjectives next to their nouns, and, generally speaking, adverbs next to their verbs, etc.

Look, for example, at the second sentence in the extract. Is this sentence perfectly coherent? A little consideration will show you that it is not. The word *only* is in the wrong position. It here stands before *went*, but it is intended to modify *a few*, and should therefore have been placed before those words.

## II

### About Pronouns.

A Pronoun is a word used instead of a noun. It is not perhaps absolutely indispensable, but it is a very great convenience in helping to avoid the repetition of nouns.

### \*Classes of Pronouns.

Pronouns are divided into four groups : **Personal**, as *he*, *you*, *they*; **Demonstrative**, as *this*, *that*, *these*; **Interrogative**, as *who?* *which?* *what?* and **Relative**, as *who*, *which*, *that*, *as*.

### Reflexive Pronouns and Emphasising Pronouns.

*Myself, yourself, himself, herself, itself, oneself,* and the plural forms *ourselves, yourselves, themselves,* are used both as Reflexive Pronouns and Emphasising Pronouns.

**Reflexive Pronouns** are those which imply that the subject acts upon himself, the pronoun always being the object of the verb ; as “ He shaved *himself*.” Here *he* and *himself* both refer to the same person, and the pronoun *himself* is the object of the verb *shaved*.

**Emphasising Pronouns** are those which are used to emphasise a noun or its equivalent ; as “ They *themselves* told us.” Here *themselves* is not the object of *told*, but merely emphasises *they*.

### Relative Pronouns.

**Relative Pronouns** are combined pronouns and conjunctions ; that is to say, they are substitutes for a preceding noun, called the **antecedent**, and they join together sentences ; thus, “ This is the man *who* gave me the information,” means “ A man gave me the information. This is he.” Here the relative pronoun is *who*, and its antecedent *man*.

Of the relative pronouns *who*, *which*, and *that*, *who* is used of persons only, *which* of things only, and *that* of both persons and things.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *infer, subjected, lawgivers, philosophers, physical, mental, monitors, athletic, discipline, university, suburbs, pedagogue, repressed, corporal, sharpwitted, insubordinate.*

2. Refer to a map of Ancient Greece in a Classical Atlas and find the position of the following places : *Sparta*

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*Athens, Corinth, Thebes, Marathon, Peloponnesus, Arcadia, Mount Olympus.*

3. Ascertain from an encyclopaedia, or any other appropriate Reference Book, for what each of the places mentioned above was famous.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Use these words and phrases in sentences of your own making : *the girls of the house, the most careful education, on the contrary, subjected, philosophers, just like our schoolboys, blushing shyness, sharpwitted, insubordinate, to and from home, fit for hard work.*

2. Contrast the girl of Ancient Greece with the girl of to-day.

3. Say in which of the following sentences there is a lack of Unity :

(a) As for the girls of the house, they were brought up to see and hear as little as possible.

(b) Shakespeare wrote thirty-seven plays, besides poems, and died in 1616.

(c) She was one of the most popular speakers of the day, and kept a pet monkey.

(d) They were encouraged to fight out their disputes, and were much given to sports and athletic amusements, just like our schoolboys.

(e) Henry the Eighth defied the Pope, married six wives, and died from eating a surfeit of lampreys.

4. Rearrange the following sentences so as to emphasise the words shown in italics :

(a) He turned *slowly* round, and spoke.

(b) Cambridge won the boat-race *this year*.

(c) *Cambridge* won the boat-race this year.

(d) Cambridge won the *boat-race* this year.

(The wording may be slightly altered, if necessary.)

5. What would *you* do, if you had five minutes before the microphone ?

(e) EXERCISES IN SPOKEN ENGLISH

1. Explain the meaning of each of the following expressions : *state occasions*, *Greek lawgivers*, *public-school training*, *the system of monitors*, *fagging*, *university period*, *suburbs of towns*, *corporal punishment*.

2. Compare and contrast the school life of the boy in Ancient Greece with your own school life.

3. Give a spoken answer, consisting of at least one complete sentence, to each of the following questions :

- (a) What do you know about Marathon ?
- (b) Who were the Spartans ?
- (c) Can you give the name of a great Greek statesman or lawgiver and a great Greek philosopher ?
- (d) For what was Athens especially famous ?
- (e) About how long ago did all this take place ?
- (f) To what very common article of food does Corinth give its name ?

4. Give an account, humorous or otherwise, of the day when everything seems to go wrong.

5. Give the correct pronunciation of the following names of famous Ancient Greek writers : *Homer*, *Sappho*, *Æschylus*, *Sophocles*, *Euripides*, *Aristophanes*, *Plato*, *Aristotle*, *Thucydides*, *Euclid*, *Theocritus*, *Lucian*.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

Here are six short passages of verse. Some are very fine indeed, and some are not quite so successful. First of all divide the good from the bad, and then put the good passages in what you consider to be their order of merit, giving some reasons for the order you adopt :

- (a) Magic casements, opening on the foam  
Of perilous seas, in faery lands forlorn.

KEATS.

- (b) When love is strong, it don't last long,  
As many have found to their pain.

DICKENS.

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- (c) Match me such marvel save in Eastern clime  
A rose-red city half as old as time.

BURGON.

- (d) But see ! the morn in ~~russet~~ <sup>yellow</sup> mantle clad,  
Walks o'er the dew of yon high eastward hill.

SHAKESPEARE.

- (e) And Betty's most especial charge,  
Was " Johnny ! Johnny ! mind that you  
Come home again, nor stop at all ;  
Come home again, whate'er befal,  
My Johnny do, I pray you do."

WORDSWORTH.

- (f) Well, after many a sad reproach,  
They got into a hackney coach,  
And trotted down the street.  
I saw them go. One horse was blind,  
The tails of both hung down behind ;  
Their shoes were on their feet.

JAMES AND HORACE SMITH.

One of the above passages is intentionally bad : in other words, it is a parody. Say which passage you think this is, and which of the other passages it parodies.

### (g) EXERCISE IN THINKING

" I think it is a fair claim," says ' Tommy ' Handley, the popular radio humorist, in the *Daily Express*, " that more people laugh at broadcasting humour than at any other kind, which means that the ears are superseding the eyes as the gateways of humour. It is within the bounds of possibility that a few years will see us comparatively sober where humorous sights are concerned, yet super-keen to notice a piece of spoken humour."

What is your opinion ? Do the things you *hear* or the things you *see* make you laugh most ? Give some actual examples, including humorous items you have heard on the wireless.

## LESSON SEVEN

### (a) READING EXERCISE

#### A JACOBITE'S EPITAPH

To my true king I offer'd free from stain  
Courage and faith : vain faith, and courage vain.  
For him I threw lands, honours, wealth, away,  
And one dear hope, that was more prized than they.  
For him I languish'd in a foreign clime,  
Grey-hair'd with sorrow in my manhood's prime ;  
Heard on Lavernia Scargill's whispering trees,  
And pined by Arno for my lovelier Tees ;  
Beheld each night my home in fever'd sleep,  
Each morning started from the dream to weep ;  
Till God, who saw me tried too sorely, gave  
The resting-place I ask'd, an early grave.  
O thou, whom chance leads to this nameless stone,  
From that proud country which was once mine own,  
By those white cliffs I never more must see,  
By that dear language which I spake like thee,  
Forget all feuds, and shed one English tear  
O'er English dust. A broken heart lies here.

THOMAS BABINGTON MACAULAY.

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### Analysis.

##### *Clause Analysis*

To analyse a sentence is to take it to pieces with the object of finding out how it has been built up. This

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knowledge will help us to appreciate more fully the exact construction of a sentence.

The simplest kind of analysis, as we saw in Lesson One, is that of dividing a sentence into two parts; namely, subject and predicate. But this does not take us very far, and in addition we must know (1) how to break up a complex sentence into its various clauses and (2) how to analyse a simple sentence into its component parts.

We have already told you a little about clause analysis, but by way of revision, and before going on to a consideration of the more detailed kind of analysis, we will recapitulate the main points in clause analysis which it is necessary that you should know.

A **Sentence** is a group of words making complete sense. A **Clause** is a sentence which forms part of a larger sentence. A **Subordinate Clause** is one that depends for its full meaning upon another clause, usually the **Main Clause**.

There are three kinds of sentences : **Simple, Double, and Complex.**—A Simple Sentence is one that contains only one subject and, one predicate ; as, “A broken heart lies here.” A Double Sentence (or Compound Sentence) is one that is made up of two sentences of equal importance ; as, “*Forget all feuds, and shed one English tear.*” A Complex Sentence is one that contains a main clause and one or more subordinate clauses ; as, “I will remain here *till you return.*”

There are three kinds of subordinate clauses : **Noun, Adjective, and Adverb.**—A Noun Clause is one that does the work of a noun ; that is, it is usually the subject or the object of a sentence ; as, “Tell me *where is fancy bred.*” An Adjective Clause is one that does the work of an adjective ; that is, it limits :

noun or its equivalent ; as, "These are the people *who will help us.*" An Adverb Clause is one that does the work of an adverb ; that is, it limits any part of speech except a noun or its equivalent ; as, "This happened *when he was five years old.*"

### *Detailed Analysis*

A Simple Sentence or a clause of a Double or of a Complex Sentence can be analysed into :

Subject	$\begin{cases} \text{Simple Subject (Noun or Noun-equivalent).} \\ \text{Limitation of Subject (Adjective or Adjective-equivalent).} \end{cases}$
Predicate .	$\begin{cases} \text{Simple Predicate (Verb).} \\ \text{Limitation of Predicate (Adverb or Adverb-equivalent).} \\ \text{Simple Object (Noun or Noun-equivalent).} \\ \quad \text{or} \\ \text{Complement (Noun, Adjective, or equivalent).} \\ \text{Limitation of Object or of Complement (Adjective or Adjective-equivalent).} \end{cases}$

Here are two examples :

Analyse : *The great ship suddenly struck the hidden rock.*

### ANALYSIS.

Subject	$\begin{cases} \text{Simple Subject : ship.} \\ \text{Limitation of Subject : (1) the, (2) great.} \end{cases}$
Predicate .	$\begin{cases} \text{Simple Predicate : struck.} \\ \text{Limitation of Predicate : suddenly.} \\ \text{Simple Object : rock.} \\ \text{Limitation of Object : (1) the, (2) hidden.} \end{cases}$

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Analyse : *Old Fagin was obviously a man to be feared.*

**Subject** . { *Simple Subject* : Fagin.  
*Limitation of Subject* : old.

**Predicate** . { *Simple Predicate* : was.  
*Limitation of Predicate* : obviously.  
*Complement* : man.  
*Limitation of Complement* : (1) a, (2) to be  
feared.

## II

### Two Uses of the Relative Pronoun.

There are two uses of the Relative Pronoun which it is important that you should understand, as otherwise you may get your clause analysis quite wrong.

A clause introduced by the relative *who* or *which* may be either a subordinate adjective-clause or a co-ordinate clause. It is a subordinate adjective-clause if it defines or limits some preceding noun ; and the relative is then termed a **defining** or **restrictive** relative ; as in, “The man *who told you that* was wrong.” It is a co-ordinate clause when it does not do this, but is equivalent to *and he*, *and they*, *and this*, etc. ; as in, “This was told me by James Smith, *who is frequently wrong*.” The relative is then termed **non-defining** or **continuative**. Note that the non-defining relative is preceded by a comma.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *Jacobite, epitaph, languished, clime, prime, sorely, feuds.*
2. Give the derivations of these words : *pantomime, pneumatic, epitaph, Jacobite, microscope, rhinoceros, cenotaph.*

3. What is a *gazetteer*? Use a gazetteer, or any other appropriate Reference Book, to help you explain the geographical allusions in this poem.

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of the following expressions ; *free from stain, and one dear hope that was more prized than they, a foreign clime, pined by Arno for my lovelier Tees, beheld each night my home in fever'd sleep, tried too sorely, by those white cliffs I never more must see, forget all feuds.*

2. Who were the Jacobites? Say what you know about them. In what country did most of them go into exile?

3. Name the clauses in the following, and then analyse each of these clauses in detail :

- (a) For him I threw lands, honours, wealth, away,  
And one dear hope, that was more prized than they.
- (b) That you do wrong me doth appear in this.
- (c) When the policeman arrived, the thieves were  
nowhere to be seen.
- (d) I perish by this people which I made.

4. Fill in all the blanks in the following passage :

It was a large ..... room with some large maps in it. I doubt if I could have felt much ..... if the maps had been real foreign ....., and I cast away in the ..... of them. I felt I was taking a liberty to sit ..... , with my cap in my ....., on the ..... of the chair nearest the ..... ; and when the waiter laid a ..... on purpose for ....., and ..... a set of casters on it, I ..... I must have turned red all over with .....

5. Take down from dictation the following passage :

Romola rose from her reclining posture and sat up in the boat, willing, if she could, to resist the rush of thoughts that urged themselves along with the conjecture how far the boat had carried her. Why need she mind? This was a sheltered nook where there were simple villagers who would not harm her. For a

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little while, at least, she might rest and resolve on nothing. Presently she would go and get some bread and milk, and then she would nestle in the green quiet, and feel that there was a pause in her life.

GEORGE ELIOT.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use in sentences of your own each of the words given in Question 1, Section (c).

2. Give the correct pronunciation of the following names : *Philip, Jesse, Edwin, Ralph, Evelyn, Isaac, Esther, Rachel, Julia, Blanche, Mabel, Eleanor, Irene, Rosabel, Jocelyn, Valerie, Audrey, Cecil, Albert, Maureen, Doreen, Margot.*

3. Who was " my true king " ? Give a short sketch of his character, and say whether you think he was worthy of all this devotion.

(Use a Reference Book, if necessary.)

4. Complete each of the following by using a clause introduced by a relative pronoun :

- (a) He bought a fine house .....
- (b) It is Shakespeare .....
- (c) These are the people .....
- (d) That is not the kind of thing .....
- (e) They at last came to the town .....

5. Suppose you were asked to draw up your favourite broadcasting programme, give a careful account of the items it would contain, and state your reasons for including those items.

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. When a writer arouses the feelings of pity and sadness we have what is called *Pathos*. Pathos has proved a pitfall to some of our greatest writers—Shakespeare, Wordsworth, Dickens, and Thackeray, for instance. The danger lies in the tendency to force the note, to harrow our feelings beyond all measure. For true pathos is achieved, not by exaggeration, but by severe restraint.

Bearing this in mind, say whether you think *A Jacobite's Epitaph* is an example of true or of false pathos. Give quotations from the poem, and discuss the question as fully as you can.

2. Name the authors of the following works : *The Lays of Ancient Rome*, *The Described Village*, *The School for Scandal*, *The Vicar of Wakefield*, *A Passer-By*, *The Education of Nature*, *Abou Ben Adhem*, *The Life of Nelson*, *Nicholas Nickleby*.

#### (g) EXERCISE IN THINKING

Say, with your reasons, whether you agree or disagree with the following statements :

- (a) That it is unlucky to walk under a ladder.
- (b) That the best way to make a "sulky" fire burn is to rest the poker on the top of it.
- (c) That what is British is necessarily best.
- (d) That no foreigners are to be trusted.
- (e) That men and women should receive the same pay for the same kind of work.
- (f) That we all learn by experience.

## LESSON EIGHT

### (a) READING EXERCISE

#### SHAKESPEARE'S HOUSE

I had come to Stratford on a poetical pilgrimage. My first visit was to the house where Shakespeare was born, and where, according to tradition, he was brought up to his father's craft of wool-combing. It is a small mean-looking edifice of wood and plaster, a true nestling-place of genius, which seems to delight in hatching its offspring in by-corners. The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant, and present a simple but striking instance of the spontaneous and universal homage of mankind to the great poet of nature.

The house is shown by a garrulous old lady, in a frosty red face, lighted up by a cold blue anxious eye, and garnished with artificial locks of flaxen hair, curling from under an exceedingly dirty cap. She was peculiarly assiduous in exhibiting the relics with which this, like all other celebrated shrines, abounds. There was the shattered stock of the very matchlock with which Shakespeare shot the deer on his poaching exploits. There, too, was his tobacco-box, which proves that he was a rival smoker of Sir Walter Ralegh; the sword also with which he played Hamlet; and the identical lantern with which Friar Laurence

discovered Romeo and Juliet at the tomb ! There was an ample supply also of Shakespeare's mulberry-tree, which seems to have as extraordinary powers of self-multiplication as the wood of the true cross, of which there is enough extant to build a ship of the line.

The most favourite object of curiosity, however, is Shakespeare's chair. It stands in the chimney nook of a small gloomy chamber, just behind what was his father's shop. Here he may many a time have sat when a boy, watching the slowly revolving spit with all the longing of an urchin ; or of an evening, listening to the cronies and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom of every one that visits the house to sit. Whether this be done with the hope of imbibing any of the inspiration of the bard, I am at a loss to say ; I merely mention the fact : and mine hostess privately assured me that, though built of solid oak, such was the fervent zeal of devotees, that the chair had to be new bottomed at least once in three years. It is worthy of notice, also, in the history of this extraordinary chair, that it partakes something of the volatile nature of the Santa Casa of Loretto, or the flying chair of the Arabian enchanter ; for though sold some few years since to a northern princess, yet, strange to tell, it has found its way back to the old chimney-corner.

WASHINGTON IRVING : *The Sketch Book.*

## (b) SUBJECTS FOR CLASS STUDY

## I

**Writing a Paragraph.**

When we are about to write a fairly long piece of English, we shall find it advisable to begin by jotting down a few headings to indicate the most important topics with which we intend to deal. The whole composition will thus fall into certain broad divisions each devoted to one of these topics, and each forming what is known as a Paragraph.

**Length of a Paragraph.**

What length should a paragraph be ? It is not possible to lay down any hard-and-fast rule ; but this, at all events, can be said : it should certainly not be very long. Long paragraphs are difficult to write, and, like long sentences, hard to follow ; whereas short paragraphs are, comparatively speaking, easily written and readily grasped.

At the same time, you must be careful not to make your paragraphs too short. A paragraph, we have seen, should deal with one main division of the subject, and if you make it very short it will probably be doing the work which ought to be done by the sentence. You will thus confuse the reader, by mixing up the main and the subordinate divisions of the subject.

**Unity of the Paragraph.**

But whatever the length may be, see that your paragraph does not contain more than one main topic or one main theme. If it does, then it is a bad paragraph ; or rather, it is not one paragraph at all, but

two that have been mistakenly written as one ; and this is likely to be another source of confusion.

The theme may be either expressed or implied. If expressed, it is set forth in what is usually known as the **topic sentence**. But whether the theme is expressed or implied, there must be nothing in the paragraph that does not help to develop or illustrate this theme. In other words, the paragraph must have unity.

Lack of unity is due to three definite causes :

1. Putting two different topics into one paragraph.
2. Giving two separate paragraphs to what is really one main division of the subject.
3. Introducing into a paragraph matters which have no bearing upon the theme or topic sentence.

Special attention should therefore be paid to each of these.

Let us consider the third paragraph of the extract in the light of these remarks. This is a fairly long paragraph, as it consists of six sentences, and contains nearly two hundred words. But it is perfectly clear. The topic sentence is the first, namely, "The most favourite object of curiosity, however, is Shakespeare's chair," and every other sentence in the paragraph bears upon that. Further, there is no violation of the three rules of unity ; for it deals with only one main topic, it does not introduce any matters which have no reference to this topic, and it is complete in itself.

## II

### Summarising a Paragraph.

To summarise a paragraph is to give its substance in as few words as possible. After what has been said

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above, the method to be adopted should be more or less obvious. We have seen, for instance, that every paragraph must contain a main theme. This theme will therefore give you the pith of the paragraph. Of the remaining sentences in the paragraph some merely serve to illustrate the theme, while others seek to establish or lead up to a conclusion which can be inferred from the rest of the paragraph. This conclusion will therefore rank next in importance to the topic sentence itself.

Hence, in making a summary of a paragraph, first of all find the theme or the topic sentence, then the conclusion, if any, and leave out most of the amplifying or merely illustrative matter. From these particulars you can write up your summary. This, of course, should be expressed in your own words, and not mainly in the language of the original.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *pilgrimage, tradition, edifice, squalid, inscriptions, spontaneous, homage, garrulous, garnished, flaxen, assiduous, relics, matchlock, exploits, identical, extant, spit, urchin, cronies, gossips, legendary, inspiration, fervent, zeal, devotees, volatile, partakes, enchanter*.

2. In what kind of Reference Books would you expect to find some information about the following :

- (a) Stratford-on-Avon.
- (b) Sir Walter Ralegh.
- (c) Hamlet, Friar Laurence, Romeo and Juliet.
- (d) Shakespeare's life.

Collect a few important facts about each of these.

3. Supposing you wished to spend a day at Stratford-on-Avon, find out all the necessary information to enable you to get there by rail, including :

- (a) The line on which you would travel.
- (b) The station from which you would go.
- (c) The fare you would have to pay.
- (d) What train you would catch on the forward and on the return journey.

(d) EXERCISES IN WRITTEN ENGLISH

1. Write a paragraph, containing about half a dozen sentences, on any one of the subjects (a) to (c) in Question 2, Section (c), on the Use of Reference Books.

2. State the theme or the topic sentence of the first paragraph, and, by reference to the other sentences, show how unity is preserved throughout.

3. Make a summary of the third paragraph, using about *sixty* words.

4. Write the following in simpler English :

(a) It is a small mean-looking edifice of wood and plaster.

(b) The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant, and present a simple but striking instance of the spontaneous and universal homage of mankind to the great poet of nature.

(c) She was peculiarly assiduous in exhibiting the reliques with which this, like all other celebrated shrines, abounds.

5. To avoid monotony and repetition, substitute pronouns for nouns in the following passage, wherever you think they are necessary :

“ Oh, it’s no use, Miss Summerson ! ” exclaimed Miss Jellyby, “ though Miss Jellyby thanks Miss Summerson for the kind intention all the same. Miss Jellyby knows how Miss Jellyby is used, and Miss Jellyby is not to be talked over. *Miss Summerson* wouldn’t be talked over, if *Miss Summerson* were used so.”

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6. "Here," says Washington Irving, "he (*i.e.* Shakespeare) may many a time have sat when a boy, watching the slowly revolving spit with all the longing of an urchin ; or of an evening, listening to the cronies and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England."—Imagine yourself to be one of these cronies and gossips of Stratford, and make up a churchyard tale or a legendary anecdote, such as you think the boy Shakespeare might have heard.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Question 1, Section (c), in sentences of your own making.
2. Tell, so far as you know it, the story of Shakespeare's life, making use of the information you collected in the section on the Use of Reference Books.
3. Say what you think of these ways of speaking :
  - (a) The paint in this 'ere 'ouse wants renonovating.
  - (b) How yer goin' along, old son ?—Arcet ; how's yerself.—Oh, so, so ; mus'n't grumble, yer know.
  - (c) 'E's gotty zands in 'is pockits.
  - (d) 'E ain't only got 'arf 'orse, 'ave 'e.
  - (e) He's a man with all sorts of funny little idiosyncrasies.
4. Complete the following comparisons :
  - (a) Deaf as a .....
  - (b) Clean as a .....
  - (c) Sober as a .....
  - (d) Mad as a .....
  - (e) Sharp as a .....
  - (f) ..... as a rock.
  - (g) ..... as a bell.
  - (h) ..... as a doornail.
  - (i) ..... as a poker.
5. Describe, in your own way, the visit of Washington Irving to Shakespeare's house.

**6.** Explain the meaning of each of these expressions : *poetical pilgrimage, craft of wool-combing, nestling-place of genius, spontaneous and universal homage of mankind, a rival smoker of Sir Walter Ralegh, Shakespeare's mulberry-tree, a ship of the line, the slowly revolving spit, the flying chair of the Arabian enchanter.*

**(f) EXERCISES IN THE APPRECIATION OF LITERATURE**

**1.** In writing of Shakespeare's birthplace Washington Irving says : " It is a small mean-looking edifice of wood and plaster, a true nestling-place of genius, which seems to delight in hatching its offspring in by-corners."

Give some examples of great geniuses who have been born amidst humble surroundings. Do you think that the possession of genius depends in any way upon riches, or influence, or high birth ?

**2.** Washington Irving's style is noted for its charm, its grace, its lightness of touch, and its unforced humour. Do you agree with this opinion ? If so, give some examples. If not, say why.

**3.** Suggest some reasons why Shakespeare is regarded as one of the greatest writers who have ever lived.

**(g) EXERCISE IN THINKING**

Mr. Percy Scholes, the well-known music critic, writing in the *Radio Times* says :

In life, we have all met somebody by whose sunny disposition we were at first attracted, later to think that disposition shallow ; or somebody else by whose powerful mind we were awed, later to find the power a sham.

What is your experience ? Give a description of any such person *you* have known, carefully explaining how you gradually came to realise that your friend's or acquaintance's character was not what it seemed to be, and in what respect it fell short of your expectations.

## **LESSON NINE**

### **(a) READING EXERCISE**

#### **BY THE STATUE OF KING CHARLES AT CHARING CROSS**

Sombre and rich, the skies ;  
Great glooms, and starry plains.  
Gently the night wind sighs ;  
Else a vast silence reigns.

The splendid silence clings  
Around me : and around  
The saddest of all kings  
Crowned, and again discrowned.

Comely and calm, he rides  
Hard by his own Whitehall :  
Only the night wind glides :  
No crowds, nor rebels, bawl.

Gone, too, his Court ; and yet,  
The stars his courtiers are :  
Stars in their stations set ;  
And every wandering star.

Alone he rides, alone,  
The fair and fatal king :  
Dark night is all his own,  
That strange and solemn thing.

Which are more full of fate :  
The stars ; or those sad eyes ?  
Which are more still and great :  
Those brows ; or the dark skies ?

Although his whole heart yearn  
In passionate tragedy :  
Never was face so stern  
With sweet austerity.

Vanquished in life, his death  
By beauty made amends :  
The passing of his breath  
Won his defeated ends.

Brief life and hapless ? Nay :  
Through death, life grew sublime.  
*Speak after sentence ?* Yea :  
And to the end of time.

Armoured he rides, his head  
Bare to the stars of doom :  
He triumphs now, the dead,  
Beholding London's gloom.

Our wearier spirit faints,  
Vexed in the world's employ :  
His soul was of the saints ;  
And art to him was joy.

King, tried in fires of woe !  
Men hunger for thy grace :  
And through the night I go,  
Loving thy mournful face.

Yet when the city sleeps ;  
 When all the cries are still :  
 The stars and heavenly deeps  
 Work out a perfect will.

LIONEL JOHNSON.

(b) SUBJECTS FOR CLASS STUDY

I

**Synthesis.**

It was pointed out in Lesson Four that although it is generally advisable for you to make your sentences short rather than long, if you write a series of short sentences the result will almost certainly be harsh and unpleasing. You should therefore know how to link and weave these short sentences into a longer sentence, or into one or two longer sentences, so as to form a connected and well-balanced whole.

The process by which this is done is known as **Synthesis**, and detached simple sentences can be combined into a longer simple sentence, into a double or compound sentence, or into a complex sentence.

Here are some examples :

(a) Combine the following into one *Simple* sentence :

The horses were harnessed—they were driven to the court—His Imperial Majesty ascended his new English throne—he did so solemnly—there was a great flourish of trumpets—he had the First Lord of the Treasury on his right hand—he had the Chief Jester on his left.

**Synthesis :**

The horses having been harnessed and driven to the Court, His Imperial Majesty, solemnly and with a great flourish of trumpets, ascended his

new English throne, the First Lord of the Treasury being on his right hand, and the Chief Jester on his left.

(b) Combine the following into a *Compound* sentence, in which none of the co-ordinate parts shall be *Complex*:

You have finished the job before the time appointed. You have done it in good style. This is more than I expected of you. You have never before shown so much quickness and energy. I have seen a great deal of your work for many years past.

**Synthesis :**

You have finished the job in good style and before the time appointed, and this is more than I expected of you ; for I have seen a great deal of your work for many years past, and you have never before shown so much quickness and energy.

(c) Condense the following statements into one *Complex* sentence, introducing all the facts given :

He is now gone to his final reward. He was full of years and honours. These honours were especially dear to him for the following reasons. They were gratefully bestowed by his pupils. They bound him to the interests of that school. He had been educated at that school. His whole life had been dedicated to its service.

**Synthesis :**

Full of years and honours—honours which were especially dear to him, because they were gratefully bestowed by his pupils, and bound him to the interests of the school, where he had been educated, and to whose service he had dedicated his whole life—he is now gone to his final reward.

## II

**Conjunctions.**

You will have seen from the foregoing examples of synthesis that conjunctions play a very important part in the linking and weaving of sentences. You must therefore know a little more about them.

Conjunctions are of two kinds :

1. Co-ordinating.
2. Subordinating.

A co-ordinating conjunction is one that joins together two clauses, neither of which is dependent upon the other ; as *but*, *and*, *yet*, *or*, *then*. In other words, it is the kind of conjunction used in constructing a double or compound sentence.

A subordinating conjunction is one that joins a dependent clause to a principal clause ; as *when*, *where*, *because*, *so*, *if*, *though*, *than*. That is, it is used in constructing a complex sentence.

Subordinating conjunctions introduce either noun-clauses or adverb-clauses, noun-clauses being usually introduced by the conjunction *that*.

**Prepositions.**

A Preposition is a word which is used to show the relation of a noun or pronoun to some other word in the sentence ; as in, "The boat is *on* the river," where the preposition *on* shows the relation in which the noun "boat" stands to the noun "river."

The two most important classes of prepositions are :

1. Simple : as *on*, *in*, *over*.
2. Compound : as *upon*, *without*, *behind*.

There are also Double Prepositions and Preposi-

tional Phrases ; such as, *out of, from behind, on account of.*

**(c) EXERCISES IN THE USE OF REFERENCE Books**

1. Find in your dictionary the meanings of the following words : *sombre, discrowned, comely, brawl, courtiers, tragedy, austerity, vanquished, hapless, sublime, armoured, vexed, amends.*
2. Refer to a history book, an encyclopaedia, or any other appropriate book of reference, and find out something about the character of Charles I.
3. Turn to a map of London, and find the situation of Charing Cross and Whitehall.

**(d) EXERCISES IN WRITTEN ENGLISH**

1. Explain the meaning of the following expressions :
  - (a) The saddest of all kings  
Crowned, and again discrowned.
  - (b) Comely and calm, he rides  
Hard by his own Whitehall.
  - (c) Vanquished in life, his death  
By beauty made amends.
  - (d) *Speak after sentence ? Yea :*  
And to the end of time.
2. Collect from the poem all the details bearing upon the character of Charles I., as he is there represented, and then, making use of the information you collected in Question 2, Section (c), give the other side of the picture.
3. The sentences in the following little story are not arranged in their right order. Rearrange them so as to make as coherent and effective a paragraph as possible.

“ Oh,” said the Grasshopper, “ I was not idle.  
Said the Ant, laughing and shutting up his granary,  
“ Since you could sing all summer, you may dance all winter.” “ I kept singing all the summer long.  
• On a frosty day an Ant was dragging out some of the

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corn which he had laid up in summer-time, to dry it. "What were you doing," said the Ant, "this last summer?" A Grasshopper, half-perished with hunger, besought the Ant to give him a morsel of it to preserve his life;

4. Write a paragraph of five or six sentences about Whitehall or Charing Cross.

5. Combine the following short sentences into one longer sentence of good balance and rhythm :

A note came from Mr. Holbrook. This was a few days after. It asked us to spend a day at his house. The note was in a formal, old-fashioned style. The day we were asked to spend was a long June day. It was now June.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Question 1, Section (c), in a sentence of your own.

2. Point out all the conjunctions and prepositions in the first four stanzas of the poem.

3. Give as vivid and detailed a description as you can of the execution of Charles I.

4. Give the correct pronunciation of the following words : *aide-de-camp, en route, coupon, bulletin, compôte, baton, attaché, clique, chic, clairvoyant, camouflage, café, blancmange, dénouement, casserole.*

5. Point out anything absurd in the following, and suggest what the writer probably had in mind :

(a) The principal thing which was left behind by the Egyptians was their bones.

(b) Joan of Arc was Noah's sister.

(c) The streets of London are often pinned down by lamp-posts.

(d) A grass widow is the wife of a dead vegetarian.

(e) Shakespeare wrote "The Merry Widow."

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Point out, with your reasons, what you consider to be (a) the most beautiful line, (b) the most beautiful stanza, in the poem. Study, and comment on, the *adjectives* used.

2. If you do not agree with the view here taken by Lionel Johnson of the character of Charles I., do you consider that that should make any difference to your judgment of the poem as a piece of literature? Explain as fully as possible what you think on the subject.

3. Compare Lionel Johnson's poem, *By the Statue of King Charles*, with Lord Macaulay's on *A Jacobite's Epitaph* (see Lesson Seven), particularly in regard to the style in which they are written and the sentiments they express. Say which of the two you prefer, and why you prefer it, giving quotations wherever possible to illustrate what you mean.

(g) EXERCISE IN THINKING

Say what kind of films the following titles suggest:

- (a) The Doctor's Secret.
- (b) Underground.
- (c) Mother's Boy.
- (d) The Adventures of Dollie.
- (e) The Eagle's Nest.
- (f) Pay as You Enter.
- (g) Rich, Young, and Beautiful.
- (h) The Legion of the Condemned.
- (i) Hearts in Dixie.
- (j) This is Heaven.

Give a *purely imaginary* account of any *one* of these films, in accordance with the type which you have said the title suggests.

## LESSON TEN

### (a) READING EXERCISE

#### OWLS AND THEIR HABITS

We have had, ever since I can remember, a pair of white owls that constantly breed under the eaves of this church. As I have paid good attention to the manner of life of these birds during their season of breeding, which lasts the summer through, the following remarks may not perhaps be unacceptable : About an hour before sunset (for then the mice begin to run) they sally forth in quest of prey, and hunt all round the hedges of meadows and small enclosures for them, which seem to be their only food. In this irregular country we can stand on an eminence and see them beat the fields over like a setting-dog, and often drop down in the grass or corn. I have minuted these birds with my watch for an hour together, and have found that they return to their nests, the one or the other of them, about once in five minutes ; reflecting at the same time on that adroitness that every animal is possessed of as regards the well-being of itself and offspring. But a piece of address, which they show when they return loaded, should not, I think, be passed over in silence.—As they take their prey with their claws, so they carry it in their claws to their nest : but, as the feet are necessary in their ascent under the tiles, they constantly perch first on the roof of the chancel, and shift the mouse from their claws

to their bill, that the feet may be at liberty to take hold of the plate on the wall as they are rising under the eaves.

White owls seem not (but in this I am not positive) to hoot at all : all that clamorous hooting appears to me to come from the woods kinds. The white owl does indeed snore and hiss in a tremendous manner ; and these menaces well answer the intention of intimidating : for I have known a whole village up in arms on such an occasion, imagining the churchyard to be full of goblins and spectres. White owls also often scream horribly as they fly along ; from this screaming probably arose the common people's imaginary species of screech-owl, which they superstitiously think attends the windows of dying persons. The plumage of the remiges of the wings of every species of owl that I have yet examined is remarkably soft and pliant. Perhaps it may be necessary that the wings of these birds should not make much resistance or rushing, that they may be enabled to steal through the air unheard upon a nimble and watchful quarry.

• While I am talking of owls, it may not be improper to mention what I was told by a gentleman of the county of Wilts. As they were grubbing a vast hollow pollard-ash that had been the mansion of owls for centuries, he discovered at the bottom a mass of matter that at first he could not account for. After some examination, he found it was a congeries of the bones of mice (and perhaps of birds and bats) that had been heaping together for ages, being cast up in pellets out of the crops of many generations of inhabitants. For owls cast up the bones, fur, and feathers of what they devour, after the manner of hawks. He believes, he told me, that there were bushels of this kind of substance.

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When brown owls hoot, their throats swell as big as a hen's egg. I have known an owl of this species live a full year without any water. Perhaps the case may be the same with all birds of prey. When owls fly, they stretch out their legs behind them as a balance to their large heavy heads ; for as most nocturnal birds have large eyes and ears, they must have large heads to contain them. Large eyes, I presume, are necessary to collect every ray of light, and large concave ears to command the smallest degree of sound or noise.

GILBERT WHITE : *Natural History of Selborne.*

### (b) SUBJECTS FOR CLASS STUDY

#### Revision.

This is a revision lesson, and the following is a summary of the chief subjects we have so far discussed :

#### On Learning English.

If you wish to write and to appreciate good English, you must read and study the great books of the past and the present, and incessantly practise. Grammar is of use, as it helps you to understand the exact meaning of these books, and also to learn a foreign language. But remember that grammar was made for man, and not man for grammar.

#### Literary Appreciation.

Literary Appreciation means Literary Judgment, and what is required is neither lavish praise nor petty fault-finding,)but a candid and fearless statement of your real opinion of a book after you have carefully considered all that you think can be said both for it and against it. Literary Appreciation is mainly a matter of sound personal judgment.

### A Few Hints on Spelling.

The best way to learn how to spell correctly is to read as widely and carefully as possible. Spell all difficult words aloud, and write them down several times. This will serve to impress them on your memory.

### Sentence, Clause, Phrase, etc.

A sentence is a group of words that makes complete sense, a clause is a sentence which forms part of a larger sentence, and a phrase is a group of words that makes sense up to a point, but not complete sense.

Every sentence can be divided into two parts; namely, subject and predicate, the subject being the group of words or the single word which denotes the person or thing of which something is said, and the predicate all that is said of the person or thing denoted by the subject.

All the words of a language can be divided into eight classes, according to the particular kind of work they do in a sentence. These eight parts of speech, as they are called, are : **noun**, **pronoun**, **verb**, **adjective**, **adverb**, **preposition**, **conjunction**, and **interjection**.

### Nouns and Pronouns.

**A Noun** is a word that names. Nouns are usually divided into two classes : **Abstract** and **Concrete**, Concrete Nouns being subdivided into **Proper**, **Common**, and **Collective**.

**A Pronoun** is a word used instead of a noun. Pronouns are divided into four groups : **Personal**, **Demonstrative**, **Interrogative**, and **Relative**. Relative Pronouns can be either defining or non-defining. **Reflexive Pronouns** are those which imply that the subject acts upon himself, and **Em-**

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**phasising Pronouns** are those which are used merely to emphasise a noun or its equivalent

### Verbs.

A Verb is a word which enables us to say something about a thing. Some verbs do not make complete sense until a word or a group of words is added. When we add a word or a group of words that refers to the same thing as the subject we have what is called the complement of the verb. When we add a word or a group of words that refers to a different thing, we have the object of the verb.

A verb is used either **transitively** or **intransitively**. It is used transitively when it expresses an action exercised by the doer upon some object, and intransitively when it expresses an action which is confined to the doer.

The Direct Object of a transitive verb is the word directly affected by its action. The Indirect Object denotes the person to or for whom an action is done.

### Adjectives and Adverbs.

An Adjective is a word used to limit a noun or its equivalent, and an Adverb a word used to limit any other part of speech.—The chief classes of adjectives are : **Adjectives of Quality, Adjectives of Quantity, and Pronominal Adjectives**; Pronominal Adjectives being usually divided into : **Demonstrative, Interrogative, Possessive, Distributive, Indefinite, and Relative**.

There are three degrees of comparison : **Positive**, in which we use the adjective or adverb without any comparison ; **Comparative**, in which we compare two things together ; and **Superlative**, in which we compare more than two.

Adverbs are formed from Adjectives, from Pronouns, from Nouns, and by combination.—There are two classes of Adverbs : **Simple**, whose work it is to modify the meaning of a word ; and **Connective**, which in addition to modifying the meaning of a word, join clauses together, and are combined adverbs and conjunctions.

### Prepositions and Conjunctions.

There are two classes of Conjunctions : **co-ordinating**, which join together independent clauses, and **subordinating**, which join a dependent clause to a principal clause.

The two most important classes of Prepositions are **Simple** and **Compound**. There are also **Double Prepositions** and **Prepositional Phrases**.

### Analysis and Synthesis.

In **Analysis** we take a sentence to pieces and in **Synthesis** we put it together. We can analyse a complex sentence into clauses, and a simple sentence into its various parts. In **Synthesis** we can combine a number of short sentences into a longer simple sentence, into a double or compound sentence, and into a complex sentence.

### The Use of Words.

Write as simply as possible, and avoid long words. There are usually two distinct sets of words in which we can express our meaning : long, heavy Latin words, and short, simple native ones. Choose for the most part the short native words, and what you write will be clearer and more forcible.

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### The Sentence : its Length.

There are long sentences and short, and each has its place in English composition. But on the whole you will do well to make your sentences short. Short sentences are neater and more easily understood. Take care, however, not to make your sentences too short, or the effect will be broken, abrupt, and unpleasing. The best plan is to vary the length of the sentences, by using some that are short and some that are fairly long.

### How to Write a Good Sentence.

A good sentence must possess **Unity, Emphasis, and Coherence**. By Unity we mean that a sentence must contain only one main fact, by Emphasis that the most important words must be in the most prominent position, and by Coherence, that all the words in a sentence must be arranged in their proper order.

### Writing a Paragraph.

A Paragraph is one section or main division of a subject. It is best on the whole to make it short, as short paragraphs are easier to write and more readily grasped. At the same time, the paragraph should not be too short, as a very short paragraph will probably be doing the work that ought to be done by a sentence, and you will thus confuse the reader by mixing up the main and the subordinate division of the subject.

The Paragraph must possess **Unity**; that is, it must deal with only one main theme. This theme may be expressed or implied. If expressed it is usually set forth in what is known as the topic sentence. Lack of unity is due to three definite causes: putting two different topics into one paragraph; giving two

separate paragraphs to what is only one main division of the subject ; introducing into the paragraph matters which have nothing to do with the subject.

### Summarising a Paragraph.

To summarise a paragraph is to give its substance in as few words as possible. The method to be adopted will be gathered from what has been said of the construction of the paragraph ; namely, first find the theme or topic sentence, then the conclusion, and omit most of the amplifying or illustrative matter. The summary, however, must be expressed in your own words.

### ✓ (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract : *constantly, eaves, unacceptable, sally, prey, eminence, adroitness, address, perch, chancel, clamorous, intimidating, superstitiously, plumage, nimble, quarry, grubbing, congeries, pellets, bushels, species, nocturnal, concave*.
2. Collect some information about the life and literary work of Gilbert White.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Add suitable predicates of your own to the following subjects :
  - (a) A pair of white owls .....
  - (b) All that clamorous hooting .....
  - (c) The common people's imaginary species of screech-owl .....
  - (d) Large eyes, I presume, .....

2. Gilbert White says that the common people superstitiously think that the imaginary species of screech-owl attends the windows of dying persons. Write two para-

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graphs, of not fewer than ten sentences in all, on "Popular Superstitions."

3. Point out what is weak in each of the following sentences, and suggest improvements :

- (a) An experience of this kind is hardly, if (not) at all, encountered.
- (b) There is such a lot to be spoken about, and so little time to say it in.
- (c) He extolled its praises with numerous eulogies of its climate.
- (d) In the case of day boys, however, the case is different.
- (e) It doesn't scarcely seem a day since last we herded gregariously together.
- (f) Maths. are, in their opinions, on the first day of the term the worst thing that could be set upon them.

4. Show what are some of the advantages and disadvantages of (a) short sentences, (b) long sentences ; and illustrate your remarks by referring to some of the prose extracts in the lessons already done.

5. Give a summary of the second paragraph, using about fifty words.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use in sentences of your own making the words given in Question 1, Section (c).

2. Analyse the following passage into clauses :

We have had, ever since I can remember, a pair of white owls that constantly breed under the eaves of this church. As I have paid good attention to the manner of life of these birds during their season of breeding, which lasts the summer through, the following remarks may not perhaps be unacceptable.

3. Combine the following short sentences into one longer sentence, using at least some relative pronouns :

- (a) We found the whole weary cavalcade assembled at the gate. It was the gate which leads into the grove. This was on our arrival.
- (b) I had an opportunity to see this ceremony. I was pretty sure that the opportunity would never fall in my way again. I determined to stay. I also determined to notice something. What I determined to notice was all that passed. I determined to notice this with minute attention.

4. Say what you know about owls and their habits, making use of the chief facts mentioned in the extract.

5. Give the correct pronunciation of the following words, all of which have appeared in the foregoing lessons : *threshold, concurrence, erring, obdurate, Beethoven, Schubert, Tchaikowski, Banquo, Jaques, Cleopatra, Geoffrey Chaucer, William Cowper, Charlotte Brontë, coupon, clique, blanc-mange.*

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

- 1. Give a short account of the life and work of Gilbert White.
- 2. What do you consider to be three of the chief merits of this extract ? Deal both with the subject-matter and the style in which it is written.
- 3. Explain fully what you think is meant by " literary appreciation " and " literary criticism."

(g) EXERCISES IN THINKING

- 1. Who signs the ten-shilling Bank of England notes ?
- 2. What is meant by the " Spanish Main " ?
- 3. Who was known as " The Lady with a Lamp "

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**4. What English King was unable to speak English ?**

**5. What great event do you associate with the 11th of November ?**

## **SECTION TWO**

### **LESSON ELEVEN**

#### **(a) READING EXERCISE**

##### **MISS THOMPSON VISITS THE FISHMONGER**

A little further down the way  
Stands Miles's fish shop, whence is shed  
So strong a smell of fishes dead  
That people of a subtler sense  
Hold their breath and hurry thence.  
Miss Thompson hovers there and gazes.  
Her housewife's knowing eye appraises  
Salt and fresh, severely cons  
Kippers bright as tarnished bronze ;  
Great cods disposed upon the sill,  
Chilly and wet with gaping gill,  
Flat head, glazed eye, and mute uncouth,  
Shapeless, wan, old-woman's mouth.  
Next, a row of soles and plaice,  
With querulous and twisted face,  
And red-eyed bloaters, golden-grey ;  
Smoked haddocks ranked in neat array ;  
A group of smelts that take the light  
Like slips of rainbow, pearly bright ;  
Silver trout with rosy spots.—  
And coral shrimps with keen black dots  
For eyes, and hard and jointed sheath  
And crisp tails curving underneath.

But there upon the sanded floor,  
 More wonderful in all that store  
 Than anything on slab or shelf,  
 Stood Miles the fishmonger himself.  
 Foursquare he stood and filled the place.  
 His huge hands and his jolly face  
 Were red. ✓ He had a mouth to quaff  
 Pint after pint : a sounding laugh,  
 But wheezy at the end, and oft  
 His eyes bulged outwards and he coughed.  
 Aproned he stood from chin to toe.  
 The apron's vertical long flow  
 Warped grandly outwards to display  
 His hale, round belly hung midway,  
 Whose apex was securely bound  
 With apron-strings wrapped round and round.  
 Outside Miss Thompson, small and staid,  
 Felt, as she always felt, afraid  
 Of this huge man who laughed so loud  
 And drew the notice of the crowd.  
 ¶ While she paused in timid thought,  
 Then promptly hurried in and bought  
 " Two kippers, please. Yes, lovely weather."  
 " Two kippers ? Sixpence altogether."  
 And in her basket laid the pair /  
 Wrapped face to face in newspaper. ✓

MARTIN ARMSTRONG.

(b) SUBJECTS FOR CLASS STUDY

I

**The Use of Words : Synonyms and Malaprops.**

*Synonyms.*

It is of the greatest importance that you should be able to express with exactness the thought that you

have in your mind, and to do this you must use the right word in the right place. This will involve your studying words with the closest attention, and especially those groups of words which have a family resemblance, but differ from one another by a fine shade of meaning. Take the words *practical* and *practicable*, for example. *Practical* is opposed to *theoretical*, and means "that which can be put to some definite use"; and *practicable*, "that which can be readily done." A man, for instance, may engage in *practical* agriculture, but some of his ideas for improving his crops may not be *practicable*. Again, the word *incredulous* and *incredible* are somewhat alike, but *incredulous* means *unbelieving*, and *incredible*, *hard to believe* or *unbelievable*. Words which have very nearly the same meaning as other words are known as **Synonyms**.

### ✓ *Malaprops.*

When one synonym is confused with another, or when one word is confused with another which it somewhat resembles, we have what is known as a **Malaprop**—a word which takes its name from Mrs. Malaprop, a character in Sheridan's play, *The Rivals*. Mrs. Malaprop, for instance, speaks of some one as being "as headstrong as an *allegory* on the banks of the Nile," of a "*progeny* of learning," and of a "*supercilious* knowledge in accounts." This is one of the dangers of using long words, as we pointed out in Lesson Five.

Some of the words that you are likely to confuse are : *temporal* and *temporary*, *continuous* and *continual*, *efficient* and *effective*, *contiguous* and *contagious*, *stimulus* and *stimulant*, *stationery* and *stationary*, *loose* and *lose*, *social* and *sociable*, *veracity* and *voracity*. Hence, very carefully study the difference in meaning between,

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these pairs of words, and any others that you may come upon in your reading.

Of course, the best way to learn how words should be used is to read good literature, to note all words that are new to you, and then to practise using these words by introducing them into somewhat similar sentences. Another helpful way to increase your command of words is to read aloud any passage from a good book, and, while reading, to substitute, wherever possible, words equivalent to those in the original.

### II

#### The Noun : Number.

Some words change their form to show a change of meaning, and this change in the form of the word is known as **Inflection** : *book, books ; actor, actress ; walk, walked*, for example.

The change which a Noun undergoes to show whether we are speaking of one thing, or more than one, is known as **Number**.—If a noun denotes only one thing it is said to be in the **Singular** ; if it denotes more than one, it is said to be in the **Plural**.

The plural is usually formed by adding *s* to the singular ; as, *chair, chairs ; cart, carts ; microphone, microphones*. But when it is impossible to sound this *s*, the plural is formed by adding *es*. This is the case after *s, x, z, ch, and sh* : *loss, losses ; fox, foxes ; topaz, topazes ; church, churches ; brush, brushes*.

Nouns which end in *f*, when this is preceded by a long vowel (except *oo*), also add *es*, the *f* being changed to *v* ; as, *wolf, wolves ; thief, thieves* ; but *roof, roofs*.

Nouns which end in *y* preceded by a consonant change *y* to *i* and add *es* ; but if the *y* is preceded by a vowel, *s* only is added ; as, *lady, ladies ; army, armies ; monkey, monkeys ; key, keys*.

Nouns which end in *o* usually form their plural by adding *s* in words which are still regarded as more or less foreign, but by adding *es* in words which are now regarded as English ; as, *canto, cantos* ; *soprano, sopranos* ; *hero, heroes* ; *potato, potatoes*.

Compound nouns generally form their plural by pluralising the most important word ; as, *court-martial, courts-martial* ; *man-of-war, men-of-war*. But some have double plurals ; as, *lord-justice, lords-justices* ; *man-servant, men-servants*.

A few nouns form their plural by adding *en* ; as, *ox, ovaen* ; and a few by changing their vowel ; as, *man, men* ; *foot, feet* ; *mouse, mice*.

Some nouns are not used in the singular ; as, *shears, trousers, victuals* ; some nouns which are really singular are used as plurals ; as, *caves, alms, riches* ; some plural nouns are usually treated as singular ; as, *means, pains, news, tidings, innings* ; some nouns have the same form in both singular and plural ; as, *sheep, deer, swine* ; and some have two plural forms which differ in meaning ; as, *brothers, brethren* ; *cloths, clothes* ; *pennies, pence* ; *fish, fishes* ; *geniuses, genii*.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Find in your dictionary the meanings of the following words : *subtler, hovers, appraises, cons, tarnished, uncouth, wan, querulous, smelts, coral, slab, wheezy, bulged, vertical, apex, warped, hale, staid, archile*.

2. Ascertain the difference in meaning between the words in each of these three groups :

- (a) Bring, fetch, carry.
- (b) Clear, obvious, apparent.
- (c) Beginner, amateur, novice.

3. Collect, from an appropriate Reference Book, some information about Martin Armstrong.

## (d) EXERCISES IN WRITTEN ENGLISH

1. Write sentences which show that you know the exact difference in meaning between the words in any two of groups given in Question 2, Section (c).

2. The complete poem from which this extract is taken is called, "Miss Thompson goes Shopping."—Describe Miss Thompson's visit to the Shoe Shop or to the Chemist, choosing all your words, but especially your adjectives, as carefully and exactly as possible.

3. Point out anything absurd in the following, and suggest improvements :

(a) Geometry is the science which teaches us to bisex angels. *hero.*

(b) The masculine of heroine is kipper. *wife.*

(c) A connoisseur is a man that stands outside a picture palace. *usher.*

(d) An optimist is a man who looks after your eyes, and a pessimist is a man who looks after your feet. *hope.*

(e) A trapezium is the thing you swing about on in the gymnasium.

4. Give a carefully drawn word-portrait of Miss Thompson, such as you imagine her to have been.

5. Take down from dictation :

The invention of omnibuses is due to the philosopher Pascal, who, in February 1667, obtained a "privilege," or a patent for public carriages to travel through certain streets of Paris. They held eight passengers, who paid six sous each, and were very successful, although an act of the parliament of Paris forbade their being used by lackeys, soldiers, and other humble folks. Pascal died in 1667, and his useful invention did not long survive him. The omnibus reappeared in London about the beginning of the nineteenth century, and was adopted in several French provincial towns before Paris accepted it again.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Question 1, Section (c), in sentences of your own making.
2. Suggest the questions to which the following are the answers :
  - (a) At Trafalgar, in 1805.
  - (b) It is usually regarded as Sheridan's most brilliant comedy.
  - (c) The "White Man's Grave."
  - (d) The period of isolation imposed on an infected ship that might spread contagious diseases. *quarantine*
  - (e) Sherlock Holmes.
3. Give the correct pronunciation of the following words : *ludicrous, irascible, tortoise, blizzard, coinage, zeal, zealous, dotage, zebra, ravine, carcass, Tuesday, pudding, prior, pneumonia, victuals*.

(If you do not know the meaning of any of these words, consult your dictionary.)

4. Tell the story of the bravest deed of which you have ever heard.
5. Explain, with examples, the various ways in which the plural of nouns can be formed.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Write a short criticism or appreciation of "Miss Thompson visits the Fishmonger."
2. Give six examples of what you regard as very close and accurate observation on the part of the poet, combined with the use of the exact word to express his meaning.

(g) EXERCISE IN THINKING

Mr. J. D. Beresford, the well-known novelist, writing in the *Daily Express*, says :

When I was young, I invented a test for the character of my new acquaintances. When that inevitable

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pause came in the conversation, I would make some suitable opening and then say : " Tell me : if it were possible for you to do one or the other, would you sooner live for a day in the past or in the future ? "

Explain clearly how you think that this could form a test of character, and say, with some reasons, what your own choice would be.

## LESSON TWELVE

### (a) READING EXERCISE

#### HE FELL AMONG THIEVES

“ Ye have robb'd,” said he, “ ye have slaughter'd and made an end,

Take your ill-got plunder, and bury the dead :  
What will ye more of your guest and sometime friend ? ”

“ Blood for our blood,” they said.

He laugh'd : “ If one may settle the score for five,  
I am ready ; but let the reckoning stand till day :  
I have loved the sunlight as dearly as any alive.”

“ You shall die at dawn,” said they.

He flung his empty revolver down the slope,  
He climb'd alone to the Eastward edge of the trees,  
All night long in a dream untroubled of hope  
He brooded, clasping his knees.

He did not hear the monotonous roar that fills  
The ravine where the Yassin river sullenly flows ;  
He did not see the starlight on the Laspur hills,  
Or the far Afghan snows.

He saw the April noon on his books aglow, &  
The wistaria trailing in at the window wide ;  
He heard his father's voice from the terrace below  
• Calling him down to ride.

He saw the grey little church across the park,  
 The mounds that hid the loved and honour'd dead  
 The Norman arch, the chancel softly dark,  
 The brasses black and red.

He saw the School Close, sunny and green,  
 The runner beside him, the stand by the parapet  
     wall,  
 The distant tape, and the crowd roaring between,  
 His own name over all.

He saw the dark wainscot and timber'd roof,  
 The long tables, and the faces merry and keen;  
 'The College Eight and their trainer dining aloof,  
 The Dons on the dais serene.

He watch'd the liner's stem ploughing the foam,  
 He felt her trembling speed and the thrash of her  
     screw;  
 He heard the passengers' voices talking of home,  
 He saw the flag she flew.

And now it was dawn. He rose strong on his feet,  
 And strode to his ruin'd camp below the wood;  
 He drank the breath of the morning cool and sweet:  
 His murderers round him stood.

Light on the Laspur hills was broadening fast,  
 The blood-red snow-peaks chill'd to a dazzling  
     white;  
 He turn'd, and saw the golden circle at last,  
 Cut by the Eastern height.

"O glorious Life, Who dwellest in earth and sun,  
I have lived, I praise and adore Thee."

A sword swept.

Over the pass the voices one by one  
Faded, and the hill slept.

HENRY NEWBOLT.

(b) SUBJECTS FOR CLASS STUDY

\* I

Reproduction of a Story-Poem.

You have already had some practice in Reproduction, but this has been confined, for the most part, to reproducing a story written in prose. To reproduce a story written in verse is rather more difficult; for the story is usually told in a more casual and round-about fashion, and the incidents often require to be rearranged in a more logical order. The language of the story-poem is another difficulty, as this nearly always differs considerably from the language of prose.

The best plan is to study the poem with the closest attention until you feel that you have thoroughly grasped its meaning, then to make a note of the main facts it contains, to rearrange these facts in what you consider to be the best order, and to write up your version from the outline you have thus made.

You will understand, therefore, that what is required is not a summary, in which the bare substance of the poem is given, or a paraphrase, in which an equivalent must be found for every phrase and sentence in the original, but a full-length version expressed entirely in the language of prose.

Divide your reproduction into paragraphs, construct your sentences as carefully as possible, and pay

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particular attention to punctuation and the correct use of words.

Sir Henry Newbolt's splendid poem, "He Fell Among Thieves," is a dramatic story told with beauty, force, and realism, and should lend itself admirably to purposes of prose reproduction.

### II

#### Punctuation (i).

Punctuation is the use in the written language of certain marks or signs called *stops*. In spoken English we make our meaning clear by certain time-pauses. In written English these time-pauses are represented by stops. The chief aim of punctuation is clearness : it shows how the words in a sentence should be grouped together so that its meaning may be readily understood.

#### Kinds of Stops.

The principal stops used in English are :

1. The Full Stop (.).
2. The Colon (:).
3. The Semicolon (;).
4. The Comma (,).
5. The Question Mark (?).
6. The Exclamation Mark (!).
7. The Dash (—).
8. Quotation Marks (" ") or (' ').
9. The Apostrophe (').
10. The Hyphen (-).
11. Brackets ( ).

#### The Full Stop is used :

1. At the end of every complete sentence, unless that sentence is an exclamation or a question ; as, "I have loved the sunlight as dearly as any alive."

2. After abbreviations ; as, MS., M.A., *i.e.*, Bart., A.D. (But when the last letter of the abbreviation is the same as the last letter of the complete word the use of the full stop is optional ; as, Dr Smith, Mrs Brown, Messrs Green & Co.).

### **The Colon is used :**

1. Between two clauses, the second of which illustrates, or adds something to, the first ; as, "Let the reckoning stand till day : I have loved the sunlight as dearly as any alive."

2. To introduce a list, or an enumeration of details ; as, "The four main stops are : the full stop, the colon, the semicolon, and the comma."

3. To introduce a direct statement or a direct question ; as, "Clerk at Lambeth to complainant : Have you any further witness to call ? Complainant : Only this 'ere poker."

### **The Semicolon is used :**

1. To mark off sentences joined by conjunctions, such as *so*, *then*, *yet*, *otherwise*, which express opposition or contrast ; as, "Come at once ; otherwise you will be too late."

2. To separate two co-ordinate clauses, when those clauses contain parts of their own marked off by commas ; as, "He will, I am convinced, be proved wholly innocent ; but, having regard to all the circumstances, you were no doubt justified in your suspicions."

3. To lay stress upon a series of subordinate clauses dependent upon the same principal clause ; as, "This at all events I know : that he came here on Thursday ; that he borrowed the car ; that he went to Oxford ; and that he has not been seen since."

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### The Comma is used :

1. To mark off a series of words, or groups of words not joined by conjunctions ; as, "Marlowe's best known plays are *Dr. Faustus*, *Tamburlaine*, *The Jew of Malta*, and *Edward II.*"
2. To mark off words that could be omitted from a sentence without altering its sense ; as, "All this conversation, however, was only preparatory to another scheme."
3. To mark off two sentences of equal importance joined by conjunctions, unless these sentences are very short ; as, "His waistcoat was of gosling green, and his sisters had tied his hair with a broad black riband."
4. To indicate the omission of some necessary word or words ; as, "He is a simpleton ; and you, a rogue."
5. To mark off a non-defining relative clause ; as, "Captain Fraser, who arrived yesterday, will be in charge of the operations."
6. To mark off adverb-clauses ; as, "If it is really true, he deserves no consideration."
7. To mark off a series of noun-clauses or adjective-clauses, except the first ; as, "Tell us when they said it, where they said it, and why they said it."
8. To mark off a short direct quotation ; as, "To this he emphatically answered, 'Yes.'"

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem : *plunder*, *sometime*, *score*, *reckoning*, *brooded*, *monotonous*, *ravine*, *sullenly*, *aglow*, *wistaria*, *chancel*, *Close*, *parapet*, *wainscot*, *Dons*, *daits*, *serene*, *thrash*.
2. Where are the Yassin river and the Laspur hills ? Refer to your atlas and find the exact position of each.

3. Turn to an encyclopaedia, or any other suitable Reference Book, and collect some information about Sir Isaac Newton, Thomas Gainsborough, and Captain Oates.

(d) EXERCISES IN WRITTEN ENGLISH

- 1. Explain the following expressions : *ill-got plunder, sometime friend, let the reckoning stand till day, in a dream untroubled of hope, the distant tape, his own name over all, the College Eight, he rose strong on his feet, his murderers round him stood, light on the Laspur hills was broadening fast.*
- 2. Tell in your own words the story of this poem, making your account as effective and dramatic as you can.
- 3. Write a paragraph of not fewer than eight sentences on Sir Isaac Newton, Thomas Gainsborough, or Captain Oates, making use of the information you were told to collect. Use a topic sentence, and show how you have observed the principle of Unity.
- 4. Complete in your own words the following incomplete sentences :
  - (a) If one may settle .....
  - (b) He climbed alone to the .....
  - (c) All night long .....
  - (d) He did not see .....
  - (e) Over the pass .....
- 5. Take down from dictation and punctuate the following passage :

It is strange that the use of points for purposes of punctuation should be such a comparatively modern invention. Of the four generally-used points only the period (.) dates from earlier than the fifteenth century. The colon (:) is said to have been first introduced about 1485, the comma (,) some thirty-five years later, and the semicolon (;) about 1570. It is difficult to understand how the literary world dispensed for so many centuries with these useful points, and their lack must have added to the toil of the decipherer of written documents. When we remember what curious in-

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versions of meaning may be caused by the misplacing of a comma, we marvel how early authors contrived to escape strange misreadings of their works, in which no points guided the students.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use, in sentences of your own making, each of the words given in Question 1, Section (c).
2. In *He Fell among Thieves* we obviously have only the final scene of a tragic and grim little drama of the East. Tell as fully as you can the story of the incidents which you think led up to this final scene.
3. What can you gather from the poem of the education, social position, and character of the man who "fell among thieves"?
4. Give the correct pronunciation of the following words : *isosceles, diocese, eulogium, microphone, hangar, chauffeur, garage, gadget, heliotrope, obelisk.*
5. Tell in your own way the fable of *The Fox without a Tail.*

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. What is meant by a "story-poem"? Do you think that a story is more effective when told in verse or in prose? Give some reasons.
2. At what point would you say that the poem reaches its highest pitch of interest? Which do you consider to be the most dramatic line? Explain why.
3. You will observe that the events of this poem are not told us in order of time, but that the poet after introducing us to a certain tragic crisis in the present, goes back and narrates some of the chief landmarks in the past life of the doomed man. Say what you think is the object of this, and whether you consider that the poem gains or loses by the adoption of such a method.

(g) EXERCISE IN THINKING

Carefully study the following, and then use your common sense to explain the meaning of *each item* :

TRADING ACCOUNT  
for the year ending 31st December 1929

	£		£
To Stock at 1st Jan. . . . .	3,000	By Sales . . . . .	20,000
" Purchases . . . . .	14,000	" Stock at 31st Dec. . . . .	2,000
" Gross Profit . . . . .	<u>5,000</u>		
	<u>£22,000</u>		<u>£22,000</u>

## LESSON THIRTEEN

### (a) READING EXERCISE

#### A LITTLE WAIF

In this house, and with this family (the Micawbers), I passed my leisure time. My own exclusive breakfast of a penny loaf and a pennyworth of milk, I provided myself : I kept another small loaf, and a modicum of cheese, on a particular shelf of a particular cupboard, to make my supper on when I came back at night. This made a hole in the six or seven shillings, I know well ; and I was out at the warehouse all day, and had to support myself on that money all the week. From Monday morning until Saturday night, I had no advice, no counsel, no encouragement, no consolation, no assistance, no support, of any kind, from any one, that I can call to mind, as I hope to go to heaven !

I was so young and childish, and so little qualified—how could I be otherwise ?—to undertake the whole charge of my own existence, that often, in going to Murdstone and Grinby's, of a morning, I could not resist the stale pastry put out for sale at half-price at the pastrycooks' doors, and spent in that the money I should have kept for my dinner. Then, I went without my dinner, or bought a roll or a slice of pudding. I remember two pudding shops, between which I was divided, according to my finances. One was in a court close to St. Martin's Church—at the

back of the church—which is now removed altogether. The pudding at that shop was made of currants, and was rather a special pudding, but was dear, two penny-worth not being larger than a pennyworth of more ordinary pudding. A good shop for the latter was in the Strand—somewhere in that part which has been rebuilt since. It was a stout pale pudding, heavy and flabby, and with great flat raisins in it, stuck in whole, at wide distances apart. It came up hot at about my time every day, and many a day did I dine off it. When I dined regularly and handsomely, I had a saveloy and a penny loaf, or a fourpenny plate of red beef from a cook's shop; or a plate of bread and cheese and a glass of beer, from a miserable old public-house opposite our place of business, called the Lion, or the Lion and something else that I have forgotten. Once, I remember carrying my own bread (which I had brought from home in the morning) under my arm, wrapped in a piece of paper, like a book, and going to a famous *a-la-mode* beef-house near Drury Lane, and ordering a "small plate" of that delicacy to eat with it. What the waiter thought of such a strange little apparition coming in all alone, I don't know; but I can see him now, staring at me as I ate my dinner, and bringing up the other waiter to look. I gave him a halfpenny for himself, and I wish he hadn't taken it.

We had half an hour, I think, for tea. When I had money enough, I used to get half a pint of ready-made coffee and a slice of bread and butter. When I had none, I used to look at a venison-shop in Fleet Street; or I have strolled, at such a time, as far as Covent Garden Market, and stared at the pineapples. I was fond of wandering about the Adelphi, because it was a mysterious place, with those dark arches. I see myself

emerging one evening from some of these arches, on a little public-house close to the river, with an open space before it, where some coal-heavers were dancing; to look at whom I sat down upon a bench. I wonder what they thought of me!

I was such a child, and so little, that frequently when I went into the bar of a strange public-house for a glass of ale or porter, to moisten what I had had for dinner, they were afraid to give it me. I remember one hot evening I went into the bar of a public-house, and said to the landlord :

"What is your best—your *very best*—ale a glass?" For it was a special occasion. I don't know what. It may have been my birthday.

"Twopence-halfpenny," says the landlord, "is the price of the Genuine Stunning ale."

"Then," says I, producing the money, "just draw me a glass of the Genuine Stunning, if you please, with a good head to it."

The landlord looked at me in return over the bar, from head to foot, with a strange smile on his face; and instead of drawing the beer, looked round the screen and said something to his wife. She came out from behind it, with her work in her hand, and joined him in surveying me. Here we stand, all three, before me now. The landlord in his shirt-sleeves, leaning against the bar window frame; his wife looking over the little half-door; and I, in some confusion, looking up at them from outside the partition. They asked me a good many questions; as, what my name was, how old I was, where I lived, how I was employed, and how I came there. To all of which, that I might commit nobody, I invented, I am afraid, appropriate answers. They served me with the ale, though I suspect it was not the Genuine Stunning: and the

landlord's wife, opening the little half-door of the bar, and bending down, gave me my money back, and gave me a kiss that was half admiring, and half compassionate, but all womanly and good, I am sure. ✓

CHARLES DICKENS : *David Copperfield.*

(b) SUBJECTS FOR CLASS STUDY

I

**Narrative Composition.**

The simplest kind of narrative composition consists in telling a short and easy story, such as a fable or an anecdote, or in relating some little incident that we ourselves have seen.

From this we pass to narrative work of a more difficult kind, sometimes called Compound Narrative, in which we tell the story of a person's life, or give an account of a period of history, or some other series of events.

Here your chief difficulty will be that of gathering together the material you intend to draw upon, and selecting just those parts which will exhibit your subject to the greatest advantage. You have by now had a good deal of practice in the use of reference books, and that should help you very considerably in this preliminary work. When you have decided what are the main points with which you intend to deal, draw up an outline in which these points are arranged in the most clear and effective order.

In narrative composition you will usually be dealing with a sequence of events, and the best order to adopt will therefore be the order in which the events happened. Occasionally, however, it may be advisable to vary this order.

The opening and the closing sentences of the narrative are the most important—the opening sentence because upon this will depend your success in inducing your readers to read on, and the closing sentence because there they must be left pleased, satisfied, and convinced.

Introduce some dialogue, where practicable, as this will give added interest and variety to the narrative. You will usually tell your story in the third person, but sometimes you may find it possible to tell it in the first, and when you can, do so, as this will have the effect of making it more vivid and lifelike.

Lastly, bear in mind that throughout your narrative you are dealing with one main subject, and that every sentence and every paragraph, every word, we might almost say, must contribute to a definite unity of impression. These effects can be studied in the extract given.

## II

### Punctuation (ii).

In the last lesson we discussed the use of the four main stops—the full stop, the colon, the semicolon, and the comma. In this lesson we shall tell you something about the remainder of the stops.

#### **The Question Mark** is used :

1. At the end of a direct question ; as, "Who wrote *King Lear* ? "
2. After each separate question in a series of questions ; as, "What was it ? Whence did it come ? And where did it go ? "
3. After a sentence that is a statement in form but a question in meaning ; as, "You are Mr. Pickwick ? "

**The Exclamation Mark** is used :

1. After interjections ; as, "Alas ! my poor brother."
2. After words of address, preceded by O ; as, "O Death ! where is thy sting ? "
3. After exclamatory phrases and sentences ; as, "To think that it should come to this ! "

**The Dash** is used :

1. To mark an abrupt turn or sudden break in a sentence ; as, "Let me explain the—but wait a moment."
2. To emphasise a particular word ; as, "That is exactly what I might expect from—you."
3. To denote agitated or faltering speech ; as, "Yes ; of course—er—I agree—that is—er—I agree up to a point."
4. Instead of brackets, to insert a parenthesis (that is, some words that are not really necessary to the grammatical structure of the sentence) ; as, "I was so young and childish, and so little qualified—how could I be otherwise ?—to undertake the whole charge of my own existence."

**Quotation Marks** are used :

1. To denote that the actual words of a speaker are being used ; as, "'Then, I went without my dinner,' he said, 'or bought a roll or a slice of pudding.' "
2. In the titles of books, plays, etc.. as an alternative to italics ; as, "One of Byron's best known poems is 'Childe Harold,' written while he was still in his twenties."

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3. To indicate a quotation ; as, "Pope said : 'Fools rush in where angels fear to tread.'"

(It will be observed that in the examples given above, both double and single quotation marks appear. Single quotation marks are used to indicate a quotation *within* a quotation.)

**The Apostrophe** is used :

1. To indicate the omission of some letter or letters from a word ; as, "I can't think what he's doing."

2. In the plurals of such words as the following : "How many 9's are there in 81 ?" "There were three B.A.'s and two M.A.'s on the staff."

3. To indicate the genitive or possessive case ; as, "One was in a court close to St. Martin's Church."

**The Hyphen** is used :

1. To form compounds ; as, "Railway-engine, motor-car, son-in-law."

2. To divide words into syllables ; as, "Ware-house, Mon-day, ad-vice."

**Brackets** are used to insert a parenthesis ; as, "In this house, and with this family (the Micawbers) I passed my leisure time."

**Capital Letters** are used to indicate :

1. The first letter of a sentence ; as, "It may have been my birthday."

2. The Pronoun I and the Interjection O.

3. The first letter of every line of verse ; as,

"Grow old along with me !

The best is yet to be."

4. Titles, Proper Names, and Proper Adjectives ; as, "George Villiers, Duke of Buckingham, was an English nobleman who lived in the reign of Charles I."

5. The names of the days of the week and the months of the year ; as, " Saturday, the 15th March."

6. Nouns and Pronouns referring to God ; as, " The Lord is my shepherd, and in Him will I put my trust."

#### EXERCISES IN THE USE OF REFERENCE BOOKS

1. Find in your dictionary the meanings of the following words : *modicum, warehouse, counsel, consolation, finances, flabby, saveloy, delicacy, apparition, venison, surveying, partition, commit, appropriate, compassionate.*

2. Turn to a map of London and find the following places mentioned in the extract : *St. Martin's Church, the Strand, Drury Lane, Fleet Street, Covent Garden Market, the Adelphi.*

3. In what kind of Reference Book would you expect to find a summary of the plot of *David Copperfield* ? Refer to this book, and learn the summary.

#### (d) EXERCISES IN WRITTEN ENGLISH

1. Write sentences which show that you know the exact difference in meaning between the words in each of the following groups :

- (a) Person, man, gentleman.
- (b) Alter, exchange, modify.
- (c) Practical, possible, practicable.

2. Taking this extract as your model, give an account of your own early childhood, especially mentioning those particulars in which you think that it differed from the childhood of other children.

3. Write two carefully constructed paragraphs (containing about a dozen sentences in all) giving an outline of the plot of *David Copperfield*.

4. Make a summary of the passage beginning, " I remember one hot evening," and ending, " all womanly and good, I am sure," using not more than *eighty* words.

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5. Take down from dictation and punctuate the following :

Some German scientists, seeking to discover the secret of the boomerang's curious flight, caused a party of Australian natives to give an exhibition of boomerang throwing at Münster. The instruments used were of two sizes, the larger being a slender crescent about two feet long, two and a quarter inches wide, and a quarter of an inch thick, made of an extraordinarily heavy Australian iron wood. This boomerang was jerked up into the air about 100 yards, when it flew straight away, then turned to the left and returned in a curved line back to the thrower, whirling around constantly and whizzing unpleasantly. One badly directed projectile fell through a spectator's hat with a cut as clean as that of a razor.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use, in sentences of your own making, each of the words given in Question 1, Section (c).
2. Each of the following words has an interesting derivation : *dunce, brougham, cambric, champagne, guinea, boycott, macadam, sandwich, gipsy, atlas, hansom, mackintosh*. Say what this derivation is, and give some other words formed on the same model.
3. Relate, in your own words, the story told in this extract from *David Copperfield*.
4. Give the correct pronunciation of these words : *singer, finger, white, wide, hospital, hotel, physic, physique, Psyche, laboratory, rouge, douche, circular, burglar*.
5. Say what conclusions you can draw from the following circumstances :
  - (a) The clerks at a certain office nominally stop work at five. On the first stroke of the hour they all stream out of the building.
  - (b) You knock at the door of a house in which there are some furnished apartments to let, and before

the door is opened, you hear a whispered and agitated conversation going on.

- (c) You lend the garden-roller to your next-door neighbour, and he keeps it three weeks before returning it.
- (d) An acquaintance calls at your house, and after his departure you find that he has taken your new umbrella and left his old one.
- (e) You have a rich aunt from whom you have great expectations. She dies and leaves you her favourite parrot.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

- 1. In what way are the events related in this extract connected with Dickens's early life ?
- 2. Dickens is noted for being one of the great English humorous writers. But sometimes his humour is of the kind which is very close to tears. Give some examples of this from the extract.

(g) EXERCISE IN THINKING

What is meant by " Insurance " ?—Explain as carefully as you can the various advantages that insurance offers, giving definite examples of the risks run by those who do not insure.

## LESSON FOURTEEN

### (a) READING EXERCISE

#### THE LISTENERS

“ Is there anybody there ? ” said the Traveller,  
Knocking on the moonlit door ;  
And his horse in the silence champed the grasses  
Of the forest’s ferny floor :  
And a bird flew up out of the turret,  
Above the Traveller’s head :  
And he smote upon the door again a second time ;  
“ Is there anybody there ? ” he said.  
But no one descended to the Traveller ;  
No head from the leaf-fringed sill  
Leaned over and looked into his grey eyes,  
Where he stood perplexed and still.  
But only a host of phantom listeners  
That dwelt in the lone house then  
Stood listening in the quiet of the moonlight  
To that voice from the world of men :  
Stood thronging the faint moonbeams on the dark  
stair,  
That goes down to the empty hall,  
Harkening in an air stirred and shaken  
By the lonely Traveller’s call.  
And he felt in his heart their strangeness,  
Their stillness answering his cry,  
While his horse moved, cropping the dark turf,  
'Neath the starred and leafy sky ;

For he suddenly smote on the door, even  
Louder, and lifted his head :—  
“ Tell them I came, and no one answered,  
That I kept my word,” he said.  
Never the least stir made the listeners,  
Though every word he spake  
Fell echoing through the shadowiness of the still  
house  
From the one man left awake :  
Ay, they heard his foot upon the stirrup,  
And the sound of iron on stone,  
And how the silence surged softly backward,  
When the plunging hoofs were gone.

WALTER DE LA MARE.

(b) SUBJECTS FOR CLASS STUDY

I

The Use of Words : Avoid Slang.

Another fault we must be on our guard against in written composition is slang ; that is, the use of words and phrases that are tolerated in familiar conversation but are not accepted as good English ; such expressions as *cheerio*, *old thing*, *got the wind up*, *topping*, *nothing doing*, and *swank*, for instance.

Some slang phrases are undeniably vigorous and expressive, and add a pleasing naturalness to conversation, where they are more or less in place ; but in written English it is usually advisable to avoid them. The reason for this is that slang is apt to be overdone, and the same threadbare word used in and out of season without the slightest regard to its real meaning. Sometimes, indeed, excellent English words are so mishandled in this way that it ultimately becomes

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impossible to use them : the words *awful* and *blooming*, for example.

It must not, however, be forgotten that many words which were at one time regarded as slang have now become an accepted part of good English : '*bus* and *cab*, for instance ; so that slang may play an important part in enriching the vocabulary of a language.

### II

#### The Noun : Gender.

Gender is the grammatical classification of objects according to their sex. There are four genders : **Masculine**—the names of males ; **Feminine**—the names of females ; **Common**—names which denote either male or female ; **Neuter**—names of inanimate objects.

There are three ways of showing the gender of nouns : by the use of a suffix ; by change of word ; by use of compound words, one of which denotes the gender.

#### Formation by Use of Suffix :

Actor	actress	Master	mistress
Duke	duchess	Negro	negress
Executor	executrix	Prince	princess
Hero	heroine	Shepherd	shepherdess
Marquis	marchioness	Testator	testatrix

#### Formation by Change of Word.

Bachelor	spinster	Drake	duck
Boar	sow	Earl	countess
Buck	doe	Friar	nun
Bullock	heifer	Gander	goose
Colt	filly	Hart	roe

**Formation by Use of Compound Words.**

Bridegroom	bride
Grandfather	grandmother
He-goat	she-goat
Landlord	landlady
Man-servant	maid-servant

**Feminine Nouns without Masculine.**

Some feminine nouns have no masculine : *blonde, dowager, dowdy, prude, shrew, termagant, vixen*, for example.

**Nouns that denote either Sex.**

When the question of sex is not emphasised, some masculine nouns, and some feminine, can be used to denote either sex ; as, *dog, horse, duck, goose*.

**(c) EXERCISES IN THE USE OF REFERENCE Books**

1. Look up the meanings of the following words : *champed, ferny, turret, perplexed, host, phantom, lone, thronging, hearkening, cropping, stirrup, surged, plunging, smote*.

2. Suppose you wished to make a week's visit to Paris ; say exactly how you would get there, mentioning in detail the various kinds of Reference Books you have consulted, and the information you have derived from each.

**(d) EXERCISES IN WRITTEN ENGLISH**

1. Write sentences which clearly show the difference in meaning between the words in each of the following groups :

- ↓ (a) Annoy, aggravate, provoke.
- (b) Learn, teach, demonstrate.
- (c) Occur, transpire, happen.

2. Take down from dictation and punctuate the following passage :

The old Teutonic and Saxon term, "God's Acre," as applied to the last resting-place of the human body, Longfellow made the theme of one of his most touching and beautiful poems ; it is an eminently suggestive term. The acre or field of God contains the seed hidden in the ground for a while, to ripen into a glorious harvest ; and, just as we write the labels in the spring-time for seed we put in the ground, that we may remember what beautiful flower is to spring from the little grey atom, so we put a stone at the head of the grave of our dead.

3. Point out what words are used incorrectly in each of the following sentences, and say what the right word should be :

- (a) The death of Julius Cæsar was foretold by a shower of metaphors.
- (b) William the Conqueror was the first of the Mormons.
- (c) A conjunction is a place where two railway lines meet.
- (d) The Menai Straits are crossed by a tubercular bridge.
- (e) The Pope called Henry VIII. "Fido, the Offensive."

4. In *The Listeners* the Traveller says

"Tell them I came, and no one answered,  
That I kept my word."

Make up a little story, explaining for what purpose the Traveller had come, whom he had expected to see, and why no one answered his lonely call.

5. Write a paragraph of about eight or nine sentences on "June Flowers."

#### (e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Question 1, Section (c), in sentences of your own making.
2. Reproduce in your own words the story told in the poem.

3. Give the correct pronunciation of the following names of well-known English writers : *Laurence Binyon, Alfred Noyes, Rupert Brooke, John Masefield, Henry Newbolt, Walter de la Mare, Edmund Blunden, John Galsworthy, Rudyard Kipling, Somerset Maugham, Hilaire Belloc, Maurice Hewlett, Robert Lynd, Max Beerbohm.*

4. Use each of the following expressions in sentences of your own : *out of the turret, perplexed and still, phantom listeners, that voice from the world of men, the lonely Traveller's call, answering his cry, lifted his head, surged softly backwards, the plunging hoofs.*

5. Point out the slang expressions used in each of the following, and suggest substitutes which are good English :

- (a) Well, cheerio, old bean ; see you Sunday.
- (b) Just visited the local flower show here, but it's nothing to write home about.
- (c) A big plate of tripe's my cry : it do go down nice.
- (d) He's scatty, that's what it is—got bats in the belfry.
- (e) That's fair put the lid on it.
- (f) Go on, 'op it ; or I'll knock your block off.

#### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. What is meant by the "atmosphere" of a poem or a piece of prose ? Do you think that *The Listeners* has a definite and distinguishable atmosphere ? If so, say what kind of atmosphere it is, and by what means Walter de la Mare has succeeded in creating it.

2. Carefully study the following sentences :

- (a) White clothes swayed idly in the inky gloom. ,
- (b) Clean washing stirred slowly in the foggy gloom.
- (c) White washing waved slowly in the smutty gloom.
- (d) Clean clothes moved stiffly in the sooty gloom.
- (e) White washing hung idly in the impenetrable gloom.

One of these sentences was written by Mr. Arnold Bennett and every word chosen is the right word. Say, with your reasons, which sentence you think this is.

## (g) EXERCISE IN THINKING

A great deal of the information and knowledge we acquire depends upon close and accurate observation. But it is found that very few people observe accurately. In proof of this, Mr. Walter Lippmann quotes the following in *Public Opinion* :

At a Psychology Congress held at Göttingen a clown suddenly burst into the Congress hall closely pursued by a negro. The negro caught him, leapt upon him, and bore him to the floor, where a fight ensued, which was ended by a pistol shot, after which the clown got up and rushed out of the room, still closely pursued by the negro. The whole scene, which had been carefully rehearsed and photographed in advance, took less than twenty seconds. The President then informed the Congress that judicial proceedings might have to be taken, and asked each member to write a report, stating exactly what had occurred.

Forty reports were sent in. Of these, one only contained less than twenty per cent. of mistakes in regard to the principal facts ; fourteen contained from twenty per cent. to forty per cent. mistakes ; thirteen contained more than fifty per cent. mistakes. In twenty-four, ten per cent. of the details recorded were pure inventions. In short, ten of the accounts were quite false, ranking as myths or legends, twenty-four were half legendary, and six only were even approximately exact.

It is suggested that, in order to test the pupils' powers of observation, some simple incident should be rehearsed by two or three of the pupils, and the rest of the class invited to witness the incident, and then write a detailed account of exactly what they think took place.

## LESSON FIFTEEN

### (a) READING EXERCISE

#### ANNE BOLEYN

On the morning of the 31st of May, the families of the London citizens were stirring early in all houses. From Temple Bar to the Tower, the streets were fresh strewed with gravel, the footpaths were railed off along the whole distance, and occupied on one side by the guilds, their workmen, and apprentices; on the other, by the city constables and officials in their gaudy uniforms, "with their staves in hand for to cause the people to keep good room and order." Cornhill and Gracechurch Street had dressed their fronts in scarlet and crimson, in arras and tapestry, and the rich carpet-work from Persia and the East. Cheapside, to outshine her rivals, was draped even more splendidly in cloth of gold, and tissuc, and velvet. The sheriffs were pacing up and down on their great Flemish horses, hung with liveries, and all the windows were thronged with ladies crowding to see the procession pass. At length the Tower guns opened, the grim gates rolled back, and under the archway in the bright May sunshine the long column began slowly to defile. Two states only permitted their representatives to grace the scene with their presence—Venice and France. It was, perhaps, to make the most of this isolated countenance, that the French ambassador's train formed the van of the cavalcade. Twelve French knights came riding fore-

most in surcoats of blue velvet with sleeves of yellow silk, their horses trapped in blue, with white crosses powdered on their hangings. After them followed a troop of English gentlemen, two and two, and then the Knights of the Bath, "in gowns of violet, with hoods purfled with miniver like doctors." Next, perhaps at a little interval, the abbots passed on, mitred in their robes ; the barons followed in crimson velvet, the bishops then, and then the earls and marquises, the dresses of each order increasing in elaborate gorgcousness. All these rode on in pairs. Then came alone Audeley, lord chancellor, and behind him the Venetian ambassador and the Archbishop of York ; the Archbishop of Canterbury, and Du Bellay, Bishop of Bayonne and of Paris, not now with bugle and hunting-frock, but solemn with stole and crozier. Next, the lord mayor, with the city mace in hand, the Garter in his coat of arms : and then Lord William Howard—Belted Will Howard, of the Scottish Border, Marshal of England. The officers of the queen's household succeeded the marshal in scarlet and gold, and the van of the procession was closed by the Duke of Suffolk, as high constable, with his silver wand. It is no easy matter to picture to ourselves the blazing trail of splendour which in such a pageant must have drawn along the London streets—those streets which now we know so black and smoke-grimed, themselves then radiant, with masses of colour, gold, and crimson, and violet. Yet there it was, and there the sun could shine upon it, and tens of thousands of eyes were gazing on the scene out of the crowded lattices.

Glorious as the spectacle was, perhaps, however, it passed unheeded. Those eyes were watching all for another object, which now drew near. In an open space behind the constable there was seen approaching

"a white chariot," drawn by two palfreys in white damask which swept the ground, a golden canopy borne above it making music with silver bells ; and in the chariot sat the observed of all observers, the beautiful occasion of all this glittering homage ; fortune's plaything of an hour, the Queen of England—queen at last—borne along upon the waves of this sea of glory.

There she sate, dressed in white tissue robes, her fair hair flowing loose over her shoulders, and her temples circled with a light coronet of gold and diamonds—most beautiful—loveliest—most favoured, perhaps, as she seemed at that hour, ~~of~~ all England's daughters.

Three short years have yet to pass, and again, on a summer morning, Queen Anne Boleyn will leave the Tower of London—not radiant then with beauty on a gay errand of coronation, but a poor wandering ghost, on a sad, tragic errand, from which she will never more return, passing away out of an earth where she may stay no longer, into a presence where, nevertheless, we know that all is well—for all of us—and therefore for her.

JAMES ANTHONY FROUDE : *History of England*.

#### (b) SUBJECTS FOR CLASS STUDY

##### I

#### Descriptive Composition.

This extract from Froude's *History of England* is an admirable example of what descriptive composition should be. Let us therefore examine it a little more closely, to see in what way it can help us to write a good description of our own.

Froude's object is to put before us a clear and distinct

impression of Queen Anne Boleyn, and the methods by which he does this deserve to be very carefully studied.

First of all we have the use of contrast. Froude, to begin with, shows us the queen "radiant with beauty on a gay errand of coronation," and he paints for us a picture full of colour and glittering detail, all of which helps us more clearly to realise the splendour and significance of the scene.

For observe that he does not introduce Anne Boleyn to us at once, but skilfully keeps our interest suspended until he can bring her in at the most effective moment. He therefore leads up to this by describing in detail "the blazing trail of splendour" by which she is preceded, to convey to us some idea of the might and majesty of which she is the very crown and summit.

At length she comes :

In an open space behind the constable there was seen approaching "a white chariot," drawn by two palfreys in white damask which swept the ground, a golden canopy borne above it making music with silver bells : and in the chariot sat the observed of all observers, the beautiful occasion of all this glittering homage ; fortune's plaything of an hour, the Queen of England—queen at last—borne along upon the waves of this sea of glory.

Here we see her at the moment of her greatest triumph, the "most beautiful—loveliest—most favoured, perhaps, as she seemed at that hour, of all England's daughters."

And then we turn to the other side of the picture :

Three short years have yet to pass, and again on a summer morning, Queen Anne Boleyn will leave the Tower of London—not radiant then with beauty on a gay errand of coronation, but a

poor wandering ghost, on a sad, tragic errand, from which she will never more return.

Thus Froude by the skilful use of contrast, suspense, and dramatic crisis gives us an unforgettable portrait of the tragic queen. With a few bold strokes he sketches the portrait as a whole, and then fills in this outline with a wealth of detail which never blurs the clear image of the picture, but serves only to make it more distinct, vivid, actual, and convincing.

Try to follow this method in your own descriptions.

## II

### The Noun : Case.

**Case** is the relation in which a noun or pronoun stands to some other word or words in a sentence. This relation may be shown in three ways :

1. By the order of the words in a sentence ; as, "The dog bit the *man*."

2. By means of a preposition ; as, "The hare ran *through* the field."

3. By change in the form of a word (that is, inflection) ; as, "This was done by the *woman's* husband."

There are five cases in English :

1. **The Nominative Case**, the case of a noun or pronoun when it is the subject of a verb ; as, "He arrived early the next morning."

2. **The Vocative Case**, the case of a noun used to address a person or thing ; as, "O Death! where is thy sting?" "Friends, listen to the good news."

3. **The Accusative (or Objective) Case**, the case of a noun or pronoun which is the direct object of a verb or preposition ; as, "The arrow pierced his right eye."

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4. **The Genitive (or Possessive) Case**, the case which usually denotes the possessor ; as, "They found the *king's* crown lying under a bush."

5. **The Dative Case**, the case of a noun or pronoun when it is the indirect object of a verb ; as, "They gave *him* a gold watch."

The Genitive is now the only case in which English *nouns* undergo inflection.

The Genitive of compound nouns is formed by adding 's to the last word of the compound ; as, "Smith the butcher's dog."

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *guilds, gaudy, staves, arras, tapestry, tissue, sheriff, defile, isolated, countenance, cavalcade, surcoats, purfled, miniver, abbots, mitred, stole, crozier, mace, pageant, lattices, palfreys, damask, canopy, borne, homage, coronet.*

2. Derive *arras, sheriff, cavalcade, surcoats, crozier, palfrey, damask, homage, canopy.*

3. Refer to a map of London and to your atlas, and find the position of all the places mentioned in the extract.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Use the following expressions in sentences of your own making : *from Temple Bar to the Tower, railed off along the whole distance, crowding to see the procession pass, the grim gates rolled back, increasing in elaborate gorgousness, the van of the procession, the blazing trail of splendour, a golden canopy, the observed of all observers, a poor wandering ghost, where she may stay no longer.*

2. Taking this passage as your model, describe, as realistically as you can, Queen Anne Boleyn, "a poor wandering ghost," on her way to execution. The descrip-

tion may be either an imaginary one, or founded upon information you have collected ; preferably the latter.

3. In what case are the nouns in the following sentences :

- (a) The families of the 'London citizens were stirring early in all houses.
- (b) The sheriffs were pacing up and down on their great Flemish horses.
- (c) The French ambassador's train formed the van of the cavalcade.
- (d) The officers of the queen's household succeeded the marshal in scarlet and gold.

4. Summarise the last three paragraphs, using about fifty words in all.

5. Rewrite the second sentence (" From Temple Bar . . . room and order ") as a series of simple sentences. Then combine these simple sentences into one complex sentence, and compare your version with the original.

#### (e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Question 1, Section (c), in sentences of your own construction.

2. Examine the last three paragraphs from the point of view of *unity*. Does each paragraph possess a separate *theme* ? If you think it does, say in each case what it is. If you think it does not, suggest in what way the paragraphs should be remodelled.

3. Making use of the chief points given in the extract, describe the coronation procession as it might have been described by one of the onlookers to his wife, who had been unable to go.

4. Comment upon the English of the following, and suggest improvements :

- (a) I have an aunt on whom virtues seem to be heaped in large concrete masses.
- (b) I was now just going up the drive, and I was feeling very down.

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- (c) The hymn and the prayers are sung, and the head-mistress of the school asks them to sit down while she dictates some letters.
- (d) If, as you probably are, interested in sport, excellent tennis courts are provided.
- (e) The town has many excellent hotels and boarding-houses suitable for every pocket.
- (f) For historians there is a Quaker burial-ground dating back to 1707.

5. The following are the opening words of a short story :

It was nearly midnight, and London was enveloped in a thick fog. No sound could be heard but the dull, muffled roar of the traffic. Suddenly a door of a near-by house opened, and a woman ran screaming into the street.

Continue this story round the class, until it is brought to a satisfactory conclusion.

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. What is your opinion of this passage on Anne Boleyn, considered as a piece of sound descriptive writing ?
2. What is the object, and what the effect, of introducing the quotations from contemporary accounts ?
3. Does the pathos of the concluding paragraph ring true, or do you think that it is in any way false or exaggerated ? Give your reasons.

### (g) EXERCISE IN THINKING

The following are six well-known proverbs expressed in other words :

- (a) Do not criticise in other people the faults that you yourself possess.
- (b) Some things are not as valuable as they appear to be.
- (c) It is true that I have not got all that I want, but I have at least got some of it.

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- (d) If a thing needs putting right and you see to it at once, it will save you a great deal of time and trouble in the end.
- (e) Each of these men insists that the other is to blame, but there is really nothing to choose between them.
- (f) Nothing is so bad that it could not be worse.

Name these six proverbs,

## LESSON SIXTEEN

### (a) READING EXERCISE

#### SIMON DANZ

Simon Danz has come home again  
From cruising about with his buccaneers ;  
He has singed the beard of the King of Spain,  
And carried away the Dean of Jaen  
And sold him in Algiers.

In his house by the Maese, with its roof of tiles,  
And weathervanes flying aloft in air.  
There are silver tankards of antique styles,  
Plunder of convent and castle, and piles  
Of carpets rich and rare.

In his tulip-garden there by the town,  
Overlooking the sluggish stream,  
With his Moorish cap and dressing-gown,  
The old sea-captain, hale and brown,  
Walks in a waking dream.

A smile in his gray mustachio lurks  
Whenever he thinks of the King of Spain,  
And the listed tulips look like Turks,  
And the silent gardener as he works  
Is changed to the Dean of Jaen.

The windmills on the outermost  
Verge of the landscape in the haze,  
To him are towers on the Spanish coast,  
With whisker'd sentinels at their post,  
Though this is the river Maese.

But when the winter rains begin,  
He sits and smokes by the blazing brands,  
And old seafaring men come in,  
Goat-bearded, gray, and with double chin,  
And rings upon their hands.

They sit there in the shadow and shine  
Of the flickering fire of the winter night ;  
Figures in colour and design  
Like those of Rembrandt of the Rhine,  
Half darkness and half light.

And they talk of ventures lost or won,  
And their talk is ever and ever the same,  
While they drink the red wine of Tarragon,  
From the cellars of sonic Spanish Don,  
Or convent set on flame.

Restless at times with heavy strides  
He paces his parlour to and fro ;  
He is like a ship that at anchor rides,  
And swings with the rising and falling tides,  
And tugs at her anchor-tow.

Voice mysterious far and near,  
Sound of the wind and sound of the sea,  
Are calling and whispering in his ear,  
“ Simon Danz ! Why stayest thou here ?  
Come forth and follow me.”

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So he thinks he shall take to the sea again  
For one more cruise with his buccaneers,  
To singe the beard of the King of Spain,  
And capture another Dean of Jaen  
And sell him in Algiers.

HENRY WADSWORTH LONGFELLOW.

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### Some Figures of Speech (i).

We have seen that it is usually advisable to write English that is plain and direct. None the less, when we wish to gain some special effect, we shall find that it is often necessary to vary this direct form of expression by using what are known as **Figures of Speech**. Instead, for instance, of plainly saying, "All kings must die," we can say less directly, "Sceptre and crown must tumble down," and thus add greatly to the vividness of what we write.

Two of the most important figures of speech are the **Simile** and the **Metaphor**.

A **Simile** is a comparison between two things which differ in kind, but are alike in the particular point to which attention is directed. For example, "He ran like a hare," is a simile in which two things (the man and the hare) which differ in kind, are alike in the particular point (swiftness) to which attention is directed.—A simile is usually introduced by a word of comparison such as *like*, *so*, *as*.

A **Metaphor** is a condensed or implied simile; that is to say, it is a simile in which one side of the comparison has been suppressed. For example, "The ship *ploughs* the ocean," is a metaphor, because it

means, "The ship turns up the water as a plough turns up the earth." Here the metaphor has been expanded into a simile. And that is the real test of a metaphor—Can it be expanded into a simile?

The metaphor is perhaps the most generally used of all the figures of speech, and you can therefore introduce it fairly freely. But you must be careful not to confuse or mix your metaphors. **Mixed metaphor** consists in combining in the same subject metaphors taken from different sources; as, "Italy is a narrow *tongue* of land the *backbone* of which is formed by the Apennines"; or, "He threw aside the *mask*, and showed the *cloven hoof*."

Another figure of speech is **Personification**. This means the attribution of life or feeling to lifeless objects or abstract qualities; as, "Through the city *Famine* and *Fever* stalked."

A fourth figure is **Apostrophe**; that is, an exclamatory address made in the course of a public speech, or in a poem, either to a personified object, or to an absent person as though present; as, "Yet once more, *O ye laurels*, and once more, *ye myrtles brown*, with ivy never sere, I come to pluck your berries harsh and crude."

All the above Figures of Speech are based upon *likeness*.

## II

### **The Verb : Number and Person.**

**Number** is the change that takes place in the form of a verb to show whether we are speaking of one thing or more than one.

**Person** is the form taken by a verb to show whether the subject denotes the person speaking, the person

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spoken to, or the person spoken of ; that is, the first person, the second person, or the third person.

These changes in the form of the verb are called inflection. In Old English such changes were numerous, but now only a few remain.

### Agreement.

A verb agrees with its subject in number and person ; that is to say, when the verb does undergo changes to show whether we are speaking of one thing or more than one, and whether the subject denotes the first, the second, or the third person, the form used must be the one that agrees with its subject. For example, in "He is late," the form *is* shows that the subject is third person singular, and the verb thus agrees with its subject "he."

The following are some important rules of agreement, which you should very carefully note :

1. If two or more singular nouns or pronouns form the subject, the verb must be in the plural ; as, "*Beaumont and Fletcher* are two of the best known Elizabethan dramatists."
2. When two or more singular nouns or pronouns refer to one and the same thing, the verb is in the singular ; as, "*The head-cook and bottle-washer* was a man of great importance."
3. If two different nouns combine to form one idea, the verb is in the singular ; as, "*Rum and milk* was served out to all the troops."
4. If two nouns, the former of which is in the singular, are joined by *with*, *besides*, *as well as*, the verb is in the singular ; as, "*Jack, besides Tom and Dick, was* there."
5. Two or more singular words joined by *nor* or

*or* are followed by a verb in the singular ; as,  
 " *Neither meat nor drink was to be had.*"

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the poem : *buccaneers, weathercocks, tankards, plunder, sluggish, antique, verge, sentinels, flickering, ventures.*

2. Use the proper Reference Books to help you to explain these allusions :

- (a) He has *singed the beard of the King of Spain.*
- (b) In his house *by the Maese.*
- (c) *In his tulip-garden there by the town.*
- (d) *With his Moorish cap and dressing-gown.*
- (e) Like those of *Rembrandt of the Rhine.*
- (f) While they drink *the red wine of Tarragon,*  
*From the cellars of some Spanish Don.*
- (g) And capture another *Dean of Jaen,*  
*And sell him in Algiers.*

(d) EXERCISES IN WRITTEN ENGLISH

1. Select three similes from the poem, and show how each of these similes can be compressed into a metaphor.

2. Give a clear-cut word-picture of the old buccaneer.

3. Take down from dictation and punctuate the first two stanzas.

4. Use two appropriate descriptive adjectives with each of the following nouns : *buccaneer, tankard, stream, cap, tulips, Turk, gardener, landscape, rains, fire, night, Don, stride, voices.*

5. Write two paragraphs on the first day of a new term at school. The two paragraphs should consist of not less than twelve sentences in all. Vary the length of the sentences, have a topic sentence for each paragraph, and take care that all the sentences are properly linked up.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Question 1, Section (c), in sentences of your own making.

2. Say in which of the following sentences the verb does not agree with its subject, and where necessary recast the sentences correctly :

- (a) Neither of us are going to the concert.
- (b) A great variety of flowers were to be seen.
- (c) John and I are going for a walk.
- (d) Mr. Webster as well as his family were invited.
- (e) Everybody were delighted with the play.

3. Give the correct pronunciation of the names of the following famous painters : *Rubens, Millais, Millet, Van Dyck, Romney, Franz Hals, Tintoretto, Velasquez, Holbein, Greuze, Paul Veronese, Turner.*

Mention the name of one well-known picture painted by each.

4. Tell the story of one of the old sea-captain's buccaneering exploits. Try to make the story full of colour and action.

5. Describe one of the moments you would like to live again."

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Mention half a dozen examples of the way in which Longfellow has introduced touches of "local colour" or "atmosphere" into the poem.

2. Longfellow has recently been described by Mr. Arnold Bennett, as "very nearly the world's worst poet." Read some more of Longfellow's poems, and then say what you think of this criticism.

3. Write a short appreciation of "Simon Danz," carefully considering its merits and its defects.

(g) EXERCISE IN THINKING

It has been calculated that Britain throws away in petty waste (says the *Daily Express*) more than £150,000,000 every year. The annual waste list includes soap, match-ends, candle-ends, mustard, tickets, cigarette-ends, pins and clips, string, gas, electricity, fuel, bones, town refuse, tin cans, and waste paper.

Take three or four of the examples of petty waste given above, and suggest how, in each case, a substantial saving could be effected, and to what particular uses some of this so-called waste could be put.

## **LESSON SEVENTEEN**

### **(a) READING EXERCISE**

#### **THE ORIGIN AND USE OF MONEY**

When the division of labour has been once thoroughly established, it is but a very small part of a man's wants which the produce of his own labour can supply. He supplies the far greater part of them by exchanging that surplus part of the produce of his own labour, which is over and above his own consumption, for such parts of the produce of other men's labour as he has occasion for. Every man thus lives by exchanging, or becomes, in some measure, a merchant, and the society itself grows to be what is properly a commercial society.

But when the division of labour first began to take place, this power of exchanging must frequently have been very much clogged and embarrassed in its operations. One man, we shall suppose, has more of a certain commodity than he himself has occasion for, while another has less. The former, consequently, would be glad to dispose of, and the latter to purchase, a part of this superfluity. But if this latter should chance to have nothing that the former stands in need of, no exchange can be made between them. The butcher has more meat in his shop than he himself can consume, and the brewer and baker would each of them be willing to purchase a part of it. But they have nothing to offer in exchange, except the different

productions of their respective trades, and the butcher is already provided with all the bread and beer which he has immediate occasion for. No exchange can, in this case, be made between them. He cannot be their merchant, nor they his customers ; and they are all of them thus mutually less serviceable to one another. In order to avoid the inconveniency of such situations, every prudent man in every period of society, after the first establishment of the division of labour, must naturally have endeavoured to manage his affairs in such a manner, as to have at all times by him, besides the peculiar produce of his own industry, a certain quantity of some one commodity or other, such as he imagined few people would be likely to refuse in exchange for the produce of their industry. Many different commodities, it is probable, were successively both thought of and employed for this purpose. In the rude ages of society, cattle are said to have been the common instrument of commerce ; and, though they must have been a most inconvenient one, yet, in old times, we find things were frequently valued according to the number of cattle which had been given in exchange for them. The armour of Diomede, says Homer, cost only nine oxen ; but that of Glaucus cost a hundred oxen. Salt is said to be the common instrument of commerce and exchanges in Abyssinia ; a species of shells in some parts of the coast of India ; dried cod at Newfoundland ; tobacco in Virginia ; sugar in some of our West India colonies ; and there is at this day a village in Scotland, where it is not uncommon, I am told, for a workman to carry nails instead of money to the baker's shop or the ale-house.

¶ In all countries, however, men seem at last to have been determined by irresistible reasons to give the

preference, for this employment, to metals above every other commodity. Metals can not only be kept with as little loss as any other commodity, scarce anything being less perishable than they are, but they can likewise, without any loss, be divided into any number of parts, as by fusion those parts can easily be re-united again : a quality which no other equally durable commodities possess, and which, more than any other quality, renders them fit to be the instruments of commerce and circulation. The man who wanted to buy salt, for example, and had nothing but cattle to give in exchange for it, must have been obliged to buy salt to the value of a whole ox, or a whole sheep, at a time. He could seldom buy less than this, because what he was to give for it could seldom be divided without loss ; and if he had a mind to buy more, he must, for the same reasons, have been obliged to buy double or triple the quantity, the value, to wit, of two or three oxen, or of two or three sheep. If, on the contrary, instead of sheep or oxen, he had metals to give in exchange for it, he could easily proportion the quantity of the metal to the precise quantity of the commodity which he had immediate occasion for.

ADAM SMITH : *The Wealth of Nations.*

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### **Exposition.**

In Narrative Composition, you will remember, we set out to tell a story, and in Descriptive Composition to convey to others a distinct impression of the chief characteristics of a thing. In Exposition, which is a third kind of composition, it is our object to explain

something to those who, at the moment, know little or nothing of the subject.

Now to explain a thing clearly to other people is not an easy matter, for although the explanation may be clear enough to us, it may be not at all clear to them ; and we are inclined to think that those who do not immediately grasp our meaning are unaccountably dull. But the fault really lies with ourselves. What has really happened is that we have failed in our estimate of the knowledge and attainments of our readers, since it is quite obvious that an explanation that may be easily understood by some people, may be completely unintelligible to others. Most of us recognise this when we are explaining something to a very young child.

Therefore, the first thing that we must do is to adapt our explanation to the capacity of those for whom it is intended. Find out what they already know, make that your starting-point, and then go on to something which they do not know.

You will often find it advisable to go over the same facts from two or three different points of view, because if one point of view is not understood it is quite probable that another will be. Moreover, from time to time, stop for a moment in your explanation, and summarise the conclusions you have so far reached. You will thus be able to gather up the threads, and carry on the reader from that point with a simplified knowledge of the subject.

Finally, there is no better way of making your meaning clear and unmistakable, than by mentioning definite illustrations of each important point you are attempting to explain.

## II

**The Verb : Tense.**

**Tense** is the form taken by a verb to show the *time* at which the action takes place, and its *completeness* or *incompleteness* at that time.

There are three main divisions of time : **Present**, **Past**, and **Future**, each of which is represented by a separate tense, similarly named. The Present Tense is used to describe an action that is going on now ; the Past, to describe an action that has already taken place ; and the Future, to describe an action that has still to take place. In addition to the three tenses named, there is another called the **Future in the Past**, which is used to describe an action that at some time in the past was regarded as future ; as, "I said that he *would succeed*."

Each of these tenses has a corresponding tense denoting that the action is perfect or complete. These are called the **Present Perfect**, the **Past Perfect**, the **Future Perfect**, and the **Future Perfect in the Past**.—Further, each of these eight tenses has a continuous form, showing the action as progressive or continuous.

We thus have the following table of tenses :

Present . . . . .	<i>I move.</i>
Present Continuous . . .	<i>I am moving.</i>
Present Perfect . . . .	<i>I have moved.</i>
Present Perfect Continuous .	<i>I have been moving.</i>

Past . . . . .	<i>I moved.</i>
Past Continuous . . .	<i>I was moving.</i>
Past Perfect . . . .	<i>I had moved.</i>
Past Perfect Continuous .	<i>I had been moving.</i>

Future . . . . . *I shall move.*  
 Future Continuous . . . . *I shall be moving.*  
 Future Perfect . . . . *I shall have moved.*  
 Future Perfect Continuous . *I shall have been moving.*

Future in the Past . . . . *I should move.*  
 Future in the Past Continuous *I should be moving.*  
 Future Perfect in the Past . *I should have moved.*  
 Future Perfect in the Past  
 Continuous . . . . *I should have been moving.*

### Auxiliary Verbs.

It will be seen that most of the tenses given above are formed with the help of other verbs. Verbs that are used to form the tenses, etc., of other verbs are called **Auxiliary Verbs**. These auxiliaries are : *be, have, may, shall, will, do.*

### Sequence of Tenses.

If you read a page or two of any good book, you will see that certain tenses are always followed by certain other tenses. This is known as the Sequence of Tenses. The chief rules are these :

1. A present or future tense in the principal clause may be followed by any tense in the subordinate clause. Thus, we can have, "They say that he *is* right," or "They say that he *was* right," or "They say that he *will be* right."
2. A past tense in the principal clause is followed by a past tense in the subordinate clause ; as, "They said that he *was* right."
3. When, however, the verb in the subordinate clause expresses a customary action, or a permanent truth, or contains a comparison, the present tense is used, even though there

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is a past tense in the principal clause ; as, "He said that he *runs* a mile every day," and, "He gave you a higher salary than he *gives* me."

The above rules do not apply to adjective-clauses. The verb in an adjective-clause may be in any tense that fits the meaning.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *established, produce, surplus, consumption, society, commercial, clogged, embarrassed, operations, commodity, superfluity, merchant, mutually, prudent, industry, successively, determined, irresistible, perishable, circulation, triple, precise.*

2. Consult an encyclopaedia, or any other appropriate Reference Book, to collect the following information about Adam Smith :

- . (a) When he was born and when he died.
- (b) His nationality. *Scotsman*
- (c) The year in which the *Wealth of Nations* was published. *1776*.
- (d) The subject with which that book deals. ~
- (e) The names of three or four other well-known writers who have written on the same subject.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Point out in what respect the English of each of the following passages differs from present-day English :

- (a) One man, we shall suppose, has more of a certain ~~commodity~~ than he himself has need for, while another has less.
- (b) The butcher is already provided with all the bread and beer which he has occasion for.
- (c) He cannot be their merchant, nor they his customers.

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- (d) In order to avoid the inconvenience<sup>\*</sup> of such situations . . .
- (e) In the rude ages of society, cattle are said to have been the common instrument of commerce.
- (f) If he has a mind to buy more, he must, for the same reasons, have been obliged to buy double or triple the quantity, the value, to wit, of two or three oxen, or of two or three sheep.

2. Complete in your own words the following incomplete sentences :

- (a) It is but a very small part . . . . .
- (b) This power of exchanging must have . . . . .
- (c) But they have nothing to . . . . .
- (d) Many different commodities, it is probable, . . . . .
- (e) In all countries, however, men seem at last . . . . .
- (f) He could seldom buy . . . . .

3. Carefully study the extract, and then point out what conditions and illustrations do not apply to the present day.

4. Write a paragraph, of about eight sentences, on Adam Smith and his work.

5. Explain the meaning of all the allusions in the passage beginning, "The armour of Diomed," and ending, "the baker's shop or the ale-house." Consult Reference Books if necessary, and refer to an atlas to find the exact position of the various towns, countries, etc., that are mentioned.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the words given in Question 1, Section (c), in sentences of your own making.

2. As an exercise in exposition, explain how to make a simple wireless set ; or if you are unable to do this, then any article that you do know how to make.

3. Correct any mistakes in the following :

- (a) The Primate is the wife of the Prime Minister.
- (b) Charles II. told people that they could get drunk and gamble and do what they liked. This was called the Restoration.

(c) Gravity was discovered by Isaac Walton. It is chiefly noticeable in the autumn, when the apples are falling off the trees.

(d) Robert Burns, in 1787 became literally a lion.

(e) The feminine of manager is managerie.

4. Explain in your own words and your own way what Adam Smith tells us in this extract about the origin and use of money.

5. Say which of the following sentences violate the rules in regard to the sequence of tenses, and, where necessary, recast the sentences correctly :

(a) He said that he will do it.

(b) I pointed out that the earth is round.

(c) They affirmed that he comes here every day.

(d) He says that he was first on the list.

(e) He taught you better than he teaches me.

(f) They stated that they have completed the contract.

#### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Compare the style in which this extract is written with the style of the extract in Lesson Eight, pointing out the chief differences, and quoting wherever possible.

2. Name the authors of each of the following works : *Twelfth Night*, *The Lady of the Lake*, *L'Allegro*, *The Sketch Book*, *By the Statue of King Charles at Charing Cross*, *He Fell among Thieves*, *Quality Street*, *Saint Joan*, *Journey's End*.

Give a short account of any one of these works.

#### (g) EXERCISE IN THINKING

Find out what is meant by "the division of labour," and then say what you consider to be its advantages and disadvantages.—Give some examples of it which you can find in your school and in your home.

(There is an excellent account of the division of labour in Adam Smith's *Wealth of Nations*, the book from which our extract is taken. Read this account, if possible.)

## **LESSON EIGHTEEN**

### **(a) READING EXERCISE**

#### **MILK FOR THE CAT**

When the tea is brought at five o'clock,  
And all the neat curtains are drawn with care,  
The little black cat with bright green eyes  
Is suddenly purring there.

At first she pretends, having nothing to do,  
She has come in merely to blink by the grate,  
But, though tea may be late or the milk may be sour  
She is never late.

And presently her agate eyes  
Take a soft large milky haze,  
And her independent casual glance  
Becomes a stiff hard glaze.

Then she stamps her claws or lifts her ears,  
Or twists her tail and begins to stir,  
Till suddenly all her lithe body becomes  
One breathing trembling purr.

The children eat and wriggle and laugh ;  
The two old ladies stroke their silk :  
But the cat is grown small and thin with desire,  
Transformed to a creeping lust for milk.

The white saucer like some full moon descends  
 At last from the clouds of the table above ;  
 She sighs and dreams and thrills and glows,  
 Transfigured with love.

She nestles over the shining rim,  
 Buries her chin in the creamy sea ;  
 Her tail hangs loose ; each drowsy paw  
 Is doubled under each bending knee.

A long dim ecstasy holds her life ;  
 Her world is an infinite shapeless white,  
 Till her tongue has curled the last holy drop  
 Then she sinks back into the night,

Draws and dips her body to heap  
 Her sleepy nerves in the great arm-chair,,  
 Lies defeated and buried deep  
 Three or four hours unconscious there.

HAROLD MONRO.

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### Common Errors.

Some of the commonest errors that are made in writing English have already been pointed out. These include the use of *those sort* for *that sort* ; of *different to* or *different than* for *different from* ; of *like* for *as* (e.g., "Do it *like* I do") ; of *nei her . . . or* for *neither . . . nor* ; of *one another* when referring to only two people, and *each other* when referring to more than two ; of *either, neither, each, and every*, followed by a plural, instead of a singular, verb ; of *scarcely than* or *hardly than* instead of *scarcely when* and *hardly when* ; and of

*between* followed by *each* (*between* implying two things and *each* only one).

Another very common mistake is to be found in such a sentence as, "Let you and *I* settle this between us." A moment's reflection will show you that this is wrong. Why? Because *let* is a transitive verb, and one of its objects is *I*, a pronoun in the nominative case. But a transitive verb must be followed by the accusative; that is, "Let you and *I*" should be, "Let you and *me*."

We have a somewhat similar error in, "This is strictly between you and *I*." Here *between* is a preposition, and all prepositions in English are followed by the accusative case. "Between you and *I*" should therefore be, "Between you and *me*."

Sometimes we have a wrong use of the comparative and the superlative; as, "This is by far the *best* of the two loud-speakers," and, "Which is the *simpler* of the three methods you suggest?" The comparative, however, you will remember, should be used when we compare only two things, and the superlative when we compare more than two.

How many first acts has *Hamlet*? Obviously only one. But according to some writers it has three, as they speak of the "three first acts." They mean, of course, the "first three acts," and that is the phrase that should be used—first three, first six, first ten, etc.—in this or any other connection.

Again, are we to say "none *is*" or "none *are*"? *None* is a contraction of *no one*, and should therefore, strictly speaking, be followed by the singular. But nowadays it is more usually followed by the plural. Hence, although its use in the singular cannot be regarded as incorrect, it is on the whole preferable to avoid it.

## II

**The Verb : Voice.**

**Voice** is the form of the verb which shows whether the subject of the verb does the action or is affected by the action.

There are two voices : **Active** and **Passive**. When the subject of the verb does the action, the verb is in the **Active Voice** ; as, "The audience loudly *applauded* the speaker." When the subject of the verb is affected by the action, the verb is in the **Passive Voice** ; as, "The speaker *was* loudly *applauded* by the audience."

**Only Transitive Verbs can be used in the Passive.**

You will see from the examples given above that the object of the verb in the active voice becomes the subject of the verb in the passive voice ; therefore only transitive verbs (*i.e.* those that take an object), can be used in the passive.

**Retained Object.**

Read these sentences :

1. She gave me a picture.
2. He taught them French.
3. They showed him the plan.

From this you will gather that some verbs take a double object in the Active Voice : a direct and an indirect object. The direct objects are *picture*, *French*, and *plan*, and the indirect objects *me*, *them*, and *him*. In the Passive Voice, one of these two objects can be retained. Thus, if we turn the first of these sentences into the Passive we get either, "I was given a picture by her," or "A picture was given me by her." In the former case, the direct object *picture* is retained, and

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in the latter, the indirect object *me*. Each of these is called a Retained Object.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *blink, agate, casual, lithe, wriggle, transformed, thrills, transfigured, nestles, ecstasy, infinite, defeated, unconscious*.

2. Refer to the *Daily Mail Year Book*, the *Daily News Year Book*, or any other suitable Reference Book, for some information about the following : *Winston Churchill, Ramsay MacDonald, David Lloyd George, Henry Segrave, Bramwell Booth, Marshal Foch*.

3. Give the derivation of these words : *ecstasy, pretends, casual, saucer, transfigured, drowsy, defeated*.

### (d) EXERCISES IN WRITTEN ENGLISH

① Give one word similar in meaning and one word opposite in meaning to each of the following : *bright, suddenly, late, stiff, begins, lithe, laugh, descends, loose, sleepy, above*.

② Add predicates to the following subjects :

- (a) The little black cat .....
- (b) Her agate eyes .....
- (c) All her lithe body .....
- (d) The two old ladies .....
- (e) A long dim ecstasy .....

③ Rewrite the second stanza as a series of simple sentences. Then combine these into one complex sentence, and compare your sentence with the original.

④ Let the cat tell the story of a typical day in its life amidst these luxurious surroundings.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the following words and phrases in sentences of your own making : *at five o'clock, agate, with bright*

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*green eyes, ecstasy, lithe, having nothing to do, begins to stir, each drowsy paw, three or four hours, infinite.*

2. Carefully explain the difference between the active and the passive voice. Give three examples from the poem, of verbs in the active voice, and three of verbs in the passive. What is a "retained object"?

3. Give a few *Thoughts and Observations on "Meat for the Dog,"* treating the subject humorously or otherwise.

4. Give the correct pronunciation of the following names : *Goethe, Dante, Molière, Racine, Ariosto, Tolstoy, Ibsen, Cervantes, Synge, Rousseau, Heine, Descartes.*

To what country did each of these people belong?

5. Correct any mistakes you may find in the following :

(a) It is essential for them to realise that none of us were present, and that they must leave you and I alone.

(b) The responsibility lays between you and he.

(c) Each of them were proved to be wrong.

(d) Who was it given to you by ? The tallest of the two men ?

6. The sentences in the following paragraph are not in their right order. Rearrange them so as to make a paragraph as clear and effective as possible :

'He has a flute in his mouth and a little drum in his hand. (2) One stands outside my window as I write. (3) Three little wooden dolls with red cloths tied around their necks, and each not over a foot long, are the gods which enable him to do wonderful things. (4) Let me give you a picture of an Indian juggler. (5) His only assistant is a little turbaned boy, who sits beside him, whom he will shortly put into a basket not more than two feet square, and with him will perform the noted basket trick of India. (6) He is black-faced and black-bearded, and his shirt sleeves are pulled up above his elbows. His sole possessions consist of three small baskets, ranging in size from half a peck to a bushel, a couple of cloths, and a tripod made of three sticks.

each two feet long, and held together by a string at the top. He is performing his tricks in the dusty road without a table, cabinet, patent boxes, or any of the accompaniments of the wizard.

FRANK CARPENTER.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Write a carefully considered appreciation of this poem, paying particular attention to the following points :

- (a) The use of picturesque and appropriate adjectives.
- (b) The creation of a definite "atmosphere."
- (c) The closeness and accuracy of the observation.

2. Say in what books the following characters appear : *Sir Toby Belch, Lady Teazle, Smike, Becky Sharp, Elizabeth Bennet, John Silver, Dick Swiveller, Sir Roger de Coverley.*

Give a description of any one of them.

(g) EXERCISE IN THINKING

Writing in January 1830, Lord Macaulay said :

If we were to prophesy that in the year 1930 a population of fifty millions, better fed, clad, and lodged than the English of our time, will cover these islands, that Sussex and Huntingdonshire will be wealthier than the wealthiest parts of the West Riding of Yorkshire now are, that cultivation, rich as that of a flower-garden, will be carried up to the very tops of Ben Nevis and Helvellyn, that machines constructed on principles yet undiscovered will be in every house, that there will be no highways but railroads, no travelling but by steam, that our debt, vast as it seems to us, will appear to our great-grandchildren a trifling encumbrance, which might easily be paid off in a year or two, many people would think us insane.

Consider, *in detail*, to what extent this prophecy has been fulfilled. Give examples and illustrations wherever possible.

## **LESSON NINETEEN**

### **(a) READING EXERCISE**

#### **SAXON AND NORMAN**

“Wamba, up, and help me an thou beest a man ; take a turn round the back o’ the hill to gain the wind on them ; and when thou’st got the weather-gage, thou mayst drive them before thee as gently as so many innocent lambs.”

“Truly,” said Wamba, without stirring from the spot, “I have consulted my legs upon this matter, and they are altogether of opinion, that to carry my gay garmcnts through these sloughs, would be an act of unfriendship to my sovereign person and royal wardrobe ; wherefore, Gurth, I advise thce to call off Fangs, and leave the herd to their destiny, which, whether they meet with bands of travelling soldiers, or of outlaws, or of wandering pilgrims, can be little else than to be converted into Normans before morning, to thy no small ease and comfort.”

“The swine turned Normans to my comfort !” quoth Gurth, ; “expound that to me, Wamba, for my brain is too dull, and my mind too vexed, to read riddles.”

“Why, how call you those grunting brutes running about on their four legs ? ” demanded Wamba.

“Swine, fool, swine,” said the herd, “every fool knows that.”

“And swine is good Saxon,” said the Jester ; “but

how call you the sow when she is flayed, and drawn, and quartered, and hung up by the heels like a traitor ? ”

“ Pork,” answered the swineherd.

“ I am very glad every fool knows that too,” said Wamba, “ and pork, I think, is good Norman-French ; and so when the brute lives, and is in the charge of a Saxon slave, she goes by her Saxon name ; but becomes a Norman, and is called pork, when she is carried to the Castle-hall to feast among the nobles ; what dost thou think of this, friend Gurth, ha ? ”

“ It is but too true doctrine, friend Wamba, however it got into thy fool’s pate.”

“ Nay, I can tell you more,” said Wamba, in the same tone ; “ there is old Alderman Ox continues to hold his Saxon epithet, while he is under the charge of serfs and bondsmen such as thou, but becomes Beef, a fiery French gallant, when he arrives before the worshipful jaws that are destined to consume him. Mynheer Calf, too, becomes Monsieur de Veau in the like manner ; he is Saxon when he requires tendance, and takes a Norman name when he becomes matter of enjoyment.”

“ By St. Dunstan,” answered Gurth, “ thou speakest but sad truths ; little is left to us but the air we breathe, and that appears to have been reserved with much hesitation, solely for the purpose of enabling us to endure the tasks they lay upon our shoulders. The finest and the fattest is for their board ; the loveliest is for their couch ; the best and bravest supply their foreign masters with soldiers, and whiten distant lands with their bones, leaving few here who have either the will or the power to protect the unfortunate Saxon.”

SIR WALTER SCOTT : *Ivanhoe.*

## (b) SUBJECTS FOR CLASS STUDY

## I

**The English Language : Borrowings.**

The English language had its origin in that of the Jutes, Angles, and Saxons, tribes who came from the low-lying districts of Germany near the mouth of the Elbe, and who invaded and conquered this country in the fifth and sixth centuries.

You will have gathered, however, from what Scott says in this extract from *Ivanhoe*, that English is not a pure language, but that some of its words have been borrowed from other sources. These borrowings are called loan-words, and there are, as a matter of fact, many more loan-words than native words in our language. The chief sources from which we have borrowed are Celtic, Latin, Greek, and Scandinavian. Here we shall tell you a little about the Celtic and Latin (including the earlier French) borrowings.

**Celtic Borrowings.**

The people whom the English conquered were the Britons, a Celtic people who spoke a language not unlike Welsh. Consequently, we have a few loan-words of Celtic origin. Such are *dun* (brown), *brock* (badger), *inch* (island), *avon* (river).

**Latin Borrowings.**

Before Britain was conquered by the English, it had been occupied by the Romans for nearly four centuries (48 A.D. to 409 A.D.). But although it is probable that a good many Latin words were used by the Britons, very few of these passed into English, the chief borrowings at this time consisting of military

terms : *coln* (Lat. *colonia*, settlement), *Lincoln* ; *caster* and *chester* (Lat. *castrum*, camp), *Lancaster*, *Winchester* ; *wick* and *wich* (Lat. *vicus*, a town), *Ipswich*, *Wickham*.

From the beginning of the seventh century to the coming of the Normans we have another set of Latin loan-words, due mainly to the introduction of Christianity into England, and the growth of trade between England and the rest of Europe. Examples of words borrowed at this period are : *candle*, *nun*, *altar*, *font*, *mass*, *linen*, *mint*, *pound*, *pease*, *penny*, *cheese*, *pear*. It will be observed that most of these words are either church terms or words used in connection with trade.

A third set of borrowings took place during the two hundred years following the Norman Conquest. These are called Anglo-French borrowings, and are usually reckoned as Latin borrowings because French is mainly derived from Latin. At first the words borrowed were almost purely Norman-French, i.e. words belonging to the French dialect spoken by the Normans ; but ultimately there arose a distinct Anglo-French dialect which developed entirely on its own lines. These Anglo-French words include words relating to war, such as *armour*, *standard*, *battle*, *lance*, and *fortress* ; words relating to law and government, such as, *justice*, *judge*, *jury*, *gaol*, *prison*, *bill*, *act*, *parliament*, *court*, *assize* ; words relating to the church, such as, *ceremony*, *prayer*, *cloister*, *homily*, *sermon* ; and words relating to food, such as, *beef*, *mutton*, *pork*, *venison*. The names of the living animals, however, are native words : *ox*, *sheep*, *swine*, *deer*. And this, as Dr. Henry Bradley observes, is the point of Wamba's remark : for the "Saxon" serf had the care of the animals when they were alive, but when killed they were eaten by his "French" superiors.

## II

**The Verb : Mood.**

**Mood** is the form of the verb which shows the mode or manner in which a statement is made.

There are four moods : **Indicative, Imperative, Subjunctive, and Infinitive.**

1. **The Indicative Mood** is used when a statement is made as a fact, as a question, or as a supposition regarded as a fact ; as, "I have consulted my legs upon this matter" ; "Why, how call you those grunting brutes running about on their four legs ?" "Then if she has won the race the prize is hers."

2. **The Imperative Mood** is used to express a command ; as, "Expound that to me, Wamba."

3. **The Subjunctive Mood** is used to express a wish, purpose, or condition. It may be used in either Simple Sentences or in the subordinate clauses of Complex Sentences.

The Subjunctive is used in Simple Sentences to express a wish ; as, "Heaven preserve us !"

The Subjunctive is used in the subordinate clauses of Complex Sentences to express :

(a) **A Wish, Command, or Request** ; as, "I wish that it *were* fine." "The judge ordered that the prisoner *be* at once released." "I ask that he *be* severely reprimanded."

(b) **A Purpose** ; as, "Take care that you *be* not late."

(These two usages, however, are almost obsolete.)

(c) **A Condition** ; as, "He would agree to your proposal, if he *were* an honest man."

The Subjunctive Mood is now little used, and it has

very few separate forms to distinguish it from the Indicative.

**4. The Infinitive Mood** is not really a mood at all, but a noun-phrase, as explained more fully in Lesson Twenty-One.

**(c) EXERCISES IN THE USE OF REFERENCE BOOKS**

1. Look up the meanings of the following words, as used in the extract : *sovereign, converted, expound, vexed, flayed, doctrine, pate, alderman, epithet, serfs, bondsmen, gallant, worshipful, tendance*.

2. Say which of the words in the following passage are derived from French and which from Old English (or Anglo-Saxon, as it is sometimes called) :

Thou speakest but sad truths ; little is left to us but the air we breathe, and that appears to have been reserved with much hesitation, solely for the purpose of enabling us to endure the tasks they lay upon our shoulders.

Consult a dictionary, if necessary.

3. Refer to Brewer's *Reader's Handbook*, or any other suitable Book of Reference, and give an outline of the plot of *Ivanhoe*, and a list of the chief characters.

**(d) EXERCISES IN WRITTEN ENGLISH**

1. Use the following expressions in sentences of your own : *gain the wind on them, without stirring from the spot, wandering pilgrims, my brain is too dull, in the charge of a Saxon slave, in the same tone, the finest and the fattest, with much hesitation, to protect the unfortunate Saxon*.

2. Write this passage in simpler English :

“ Truly,” said Wamba, without stirring from the spot, “ I have consulted my legs upon this matter, and they are altogether of opinion, that to carry my gay garments through these sloughs, would be an act of

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unfriendship to my sovereign person and royal wardrobe ; wherefore, Gurth, I advise thee to call off Fangs, and leave the herd to their destiny, which, whether they meet with bands of travelling soldiers, or of outlaws, or of wandering pilgrims, can be little else than to be converted into Normans before morning, to thy no small ease and comfort."

3. Give the substance of the passage, using not more than a *hundred* words.

4. Write out the extract in the form of a dialogue, putting the names of the characters at the beginning of each speech, and including as stage directions all those parts that are not conversation ; thus :

*Wamba* : Why, how call you those grunting brutes running about on their four legs ?

*The Herd* : Swine, fool, swine ; every fool knows that.

5. Turn to a picture in any illustrated novel you have not yet read, and write a detailed account of the scene you think it suggests. Then refer to the novel to see how far your account tallies with that given by the author.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Name two words similar in meaning to each of the words given in Question 1, Section (c). Then choose any three of these groups and construct sentences which show that you know the meanings of the words in each group you have chosen.

2. Sketch the character of Wamba, the Jester, and contrast it with that of Gurth.

3. Turn the second paragraph into Indirect or Reported Speech.

4. State the mood of the verb or verbs in each of the following sentences :

(a) Long live the king !

(b) Tell me not in mournful numbers,  
    Life is but an empty dream.

(c) I should not accept it, if I were you.

(d) To think that it has come to this !

5. Give a short account of the Normans, making use of any reference books to which you care to refer.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. State your opinion of Scott's character-drawing, as far as you can judge from Wamba and Gurth.—Do you think that these two characters are made to speak naturally, having regard to their social position ? Give your frank opinion, with illustrations from the extract to support what you say.

2. Name three well-known novels and three well-known poems which Scott wrote, and give a short account of one of them.

3. What other famous writers lived at about the same time as Scott ? Mention half a dozen of them, and specify one work of each.

4. What do you consider to be the chief difference between the way in which Scott wrote novels and the way in which they are written at the present day ?

(g) EXERCISE IN THINKING

Carefully explain how you would cross the road in the following circumstances :

- (a) When you had just got off a 'bus or tramcar.
- (b) On a very foggy day.
- (c) In a one-way street.
- (d) Where there is traffic passing in both directions and no policeman to regulate it.
- (e) At cross-roads in the country.
- (f) At cross-roads in town.
- (g) During a heavy snowstorm.

## LESSON TWENTY

### (a) READING EXERCISE

#### THE SEVEN AGES OF MAN

All the world's a stage,  
And all the men and women merely players :  
They have their exits and their entrances ;  
And one man in his time plays many parts,  
His acts being seven ages. At first the infant,  
Mewling and puking in the nurse's arms.  
And then the whining schoolboy, with his satchel,  
And shining morning face, creeping like snail  
Unwillingly to school. And then the lover,  
Sighing like furnace, with a woeful ballad  
Made to his mistress' eyebrow. Then a soldier,  
Full of strange oaths, and bearded like the pard,  
Jealous in honour, sudden and quick in quarrel,  
Seeking the bubble reputation  
Even in the cannon's mouth. And then the justice,  
In fair round belly with good capon dined,  
With eyes severe, and beard of formal cut,  
Full of wise saws and modern instances ;  
And so he plays his part. The sixth age shifts  
Into the lean and slippered pantaloon,  
With spectacles on nose and pouch on side,  
His youthful hose well saved, a world too wide  
For his shrunk shank ; and his big manly voice,  
Turning again toward childish treble, pipes  
And whistles in his sound. Last scene of all.

That ends this strange eventful history,  
In second childishness and mere oblivion,  
Sans teeth, sans eyes, sans taste, sans everything.

WILLIAM SHAKESPEARE.

(b) SUBJECTS FOR CLASS STUDY

**Revision.**

In this revision lesson you will find a summary of the chief subjects discussed in Lessons Eleven to Nineteen.

**Nouns : Number.**

The change which a noun undergoes to show whether we are speaking of one thing, or more than one, is known as **Number**. If a noun denotes only one thing it is said to be in the **Singular**; if it denotes more than one, it is said to be in the **Plural**.—The plural is usually formed by adding *s* to the singular, but there are numerous exceptions to this rule.

**Nouns : Gender.**

**Gender** is the grammatical classification of objects according to their sex. There are four genders: **Masculine**—the names of males; **Feminine**—the names of females; **Common**—names which denote either male or female; **Neuter**—names of inanimate objects.—There are three ways of showing the gender of nouns: by the use of a suffix; by change of word; by use of compound words, one of which denotes the gender. Some nouns, such as *blonde*, *dowdy*, *prude*, *shrew*, have no masculine; and some nouns, where the question of sex is not emphasised, can be used to denote either sex; e.g., *dog* and *horse*.

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### Nouns : Case.

Case is the relation in which a noun or pronoun stands to some other word in a sentence. This relation may be shown by the order of the words in the sentence, by means of a preposition, or by a change in the form of a word.—There are five cases in English : **Nominative, Vocative, Accusative, Genitive, and Dative.**

### Verbs : Number and Person.

**Number** is the change that takes place in the form of a verb to show whether we are speaking of one thing or more than one.—**Person** is the form taken by a verb to show whether the subject denotes the person speaking, the person spoken to, or the person spoken of ; that is, the *first person*, the *second person*, or the *third person*.

### Verbs : Agreement.

A verb agrees with its subject in number and person. In the following special cases the verb is in the singular : (1) When two or more singular nouns refer to one and the same thing. (2) When two different nouns combine to form one idea. (3) When two nouns, the former of which is in the singular, are joined by *with*, *besides*, *as well as*. (4) When two or more singular words are joined by *nor* or *or*.

### Verbs : Tense.

**Tense** is the form taken by a verb to show the time at which the action takes place, and its completeness or incompleteness at that time. The three main tenses are : **Present, Past, and Future.** In addition to these, there is another tense called the **Future in the Past**, used to describe an action that at some time in the past was regarded as future. Each of these tenses

has a corresponding tense denoting that the action is perfect and complete, and each of the eight tenses thus formed has a continuous form, showing the action as progressive or continuous.

#### Verbs : Sequence of Tenses.

The chief rules as to the Sequence of Tenses are :

- (1) A present or future tense in the principal clause may be followed by any tense in the subordinate clause.
- (2) A past tense in the principal clause is followed by a past tense in the subordinate clause, unless the verb in the subordinate clause expresses a customary action, or a permanent truth, or contains a comparison.

#### Verbs : Voice.

There are two voices—**Active** and **Passive**. When the subject of the verb does the action, the verb is in the **Active Voice**. When the subject of the verb is affected by the action, the verb is in the **Passive Voice**. Since the object of the verb in the Active Voice becomes the subject of the verb in the Passive Voice only transitive verbs can be used in the passive.

#### Verbs : Retained Object.

Some verbs take a double object in the Active Voice : a direct and an indirect object, one of which can be retained in the passive. This object is then called the **Retained Object**.

#### Verbs : Mood.

**Mood** is the form of the verb which shows the mode or manner in which a statement is made. There are four moods : the **Indicative Mood**, which is used to make a statement or ask a question ; the **Imperative Mood**, which is used to express a command ; the

**Subjunctive Mood**, which is used to express a wish, purpose, or condition ; and the **Infinitive Mood**, which expresses the verbal notion without asserting it of any subject.

### The Use of Words : Synonyms, Malaprops, and Slang.

Try to find the exact word to express your meaning, and be satisfied with no other. Study words with the closest attention, especially synonyms. Beware of malaprops, and avoid slang.

### Reproduction of a Story-Poem.

To reproduce a story in verse is more difficult than to reproduce a story in prose. A story-poem is usually told in a more roundabout fashion, and the incidents often require to be rearranged. The best plan is to make a note of the chief facts, and to write up your version with these facts as a basis. Metre and rime, and all poetical words and expressions must be avoided.

### Narrative Composition.

The simplest kind of Narrative Composition consists in telling a short and easy story, such as a fable or an anecdote, or in relating some little incident that we ourselves have seen. From this we pass to compound narrative, in which we tell the story of a person's life, or give an account of a period of history, or some other series of events. In narrative composition you will usually be dealing with a sequence of events, and the best order to adopt is the order in which the events happened. Occasionally, however, it will be advisable to vary this order.

### **Descriptive Composition.**

In Descriptive Composition it is our object to convey to others an accurate impression of the chief characteristics of a thing. Description is of various kinds. It may be quite simple, as when we describe some common object or product, or it may be more difficult and complex, as when we describe some well-known building, or a famous picture, or a person, or some piece of natural scenery. Your aim should be to make your description both clear and distinct. Contrast and suspense are also of importance.

### **Exposition.**

In Exposition it is our object to explain something to those who know little or nothing of the subject. We must therefore adapt our explanation to the capacity of those for whom it is intended. It is also advisable to state the same fact from different points of view, to summarise our conclusions at various stages, and to provide concrete illustrations of the particular point we are trying to explain.

### **Punctuation.**

The chief aim of punctuation is clearness : it shows how the words in a sentence should be grouped together so that its meaning may be readily understood. The four main stops are the full stop, colon, semicolon, and comma ; but to these it is customary to add the question mark, the exclamation mark, the dash, the apostrophe, the hyphen, brackets, quotation marks, and the use of capital letters.

### **Figures of Speech.**

A Figure of Speech is the use of a word in a special sense with the object of heightening the effect of what

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we say or write. Some of the chief figures of speech based on resemblance are simile, metaphor, personification, and apostrophe.

### The English Language.

English is a mixed language. It had its origin in the language spoken by the Jutes, Angles, and Saxons, who came to this country in the fifth and sixth centuries, and the structure of the language and most of the common words are English. But it has borrowed a large part of its vocabulary from foreign tongues, principally Celtic, Latin, Greek, and Scandinavian.

### Common Errors.

Some common errors in writing English are : the use of the nominative case after a transitive verb, the use of the nominative instead of the accusative after a preposition, the wrong use of the comparative and superlative, and the use of such a phrase as *the three first for the first three*.

#### (c) EXERCISES IN THE USE OF REFERENCE Books

1. Look up the meanings of the following words, as used in the extract given : *merely, exults, mewling, puking, ballad, pard, jealous, justice, capon, saws, instances, pantaloons, hose, shank, treble, oblivion, sans*.—Put each word in a sentence.

2. Collect some information about Shakespeare ; or, if you have already done this in Part One, find out something about one or two of the greatest writers living at the same time as Shakespeare.

#### (d) EXERCISES IN WRITTEN ENGLISH

1. (a) Explain what is meant by a *synonym* and a *malaprop*, giving two examples of each.

(b) Say in what way the following words are often misused, and write sentences to show the correct use of each : *literally, aggravate, lay, mutual, lady, nice, awful.*

2. (a) Give the plurals of these nouns : *topaz, sheaf, hoof, duty, donkey, motto, foot, soprano, cloth, penny, index, genius, means, maid-servant, man-servant, analysis.*

(b) Give the feminine of these nouns : *hero, wizard, duke, marquis, boar, gander, colt, ram, sir, sloven, great-uncle, landlord, cock-sparrow.*

3. Taking *The Seven Ages of Man* as your model, write a little prose description of *The Seven Ages of Woman*.

4. Take down from dictation and punctuate the first eleven lines of the extract. (As far as to the word *eyebrow*.)

5. Give your impressions of breaking-up day at the end of the school year.

#### (e) EXERCISES IN SPOKEN ENGLISH

1. Explain what is meant by *Concord* (or *Agreement*), *Auxiliary Verb*, and *Sequence of Tenses*.—Give the rules for the sequence of tenses, with examples in each case.

2. Reproduce in your own words and at full length what Shakespeare says of the Seven Ages of Man.

3. Give some account of the Latin influence on the English vocabulary, adding examples wherever possible.

4. As an exercise in Exposition explain how some simple scientific experiment is carried out.

5. Give the correct pronunciation of the following words, all of which occur in the preceding lessons : *pneumonia, irascible, carcass, pudding, isosceles, chauffeur, hangar, laboratory, hospital, Psyche, burglar, Rudyard, Maugham, Van Dyck, Holbein, Velasquez, Tolstoy, Cervantes, Dante, Goethe, Molière.*

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### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. From which play of Shakespeare's is *The Seven Ages of Man* taken? Give an outline of the plot of the play and a list of the chief characters.
2. Who is the speaker of the passage given? Write a short sketch of his character.
3. Show how the passage illustrates the character of the speaker, giving definite examples wherever possible.
4. When you are criticising a book or a poem state the various matters which you think it is necessary to take into consideration before giving your opinion of the work.
5. When you are engaged in this criticism, do you think that you should let your opinion be influenced by what other people have said about the book? Discuss this matter as fully as you can.

### (g) EXERCISE IN THINKING

Every nation has its own particular national characteristics. State what you consider to be the special national characteristics of the people of :

- (a) England.
- (b) Scotland.
- (c) Ireland.
- (d) Wales.
- (e) The United States.
- (f) France.
- (g) Germany.
- (h) Italy.
- (i) Russia.

Do you think that any of these national characteristics can be regarded as superior to others? If so, say, with your reasons, the choice you would make.

## **SECTION THREE**

### **LESSON TWENTY-ONE**

#### **(a) READING EXERCISE**

##### **POOR PETER**

“ We'll put out the candle, my dear. We can talk just as well by firelight, you know. There ! Well, you see, Deborah had gone from home for a fortnight or so ; it was a very still, quiet day, I remember, overhead ; and the lilacs were all in flower, so I suppose it was spring. My father had gone out to see some sick people in the parish ; I recollect seeing him leave the house with his wig and shovel-hat and cane. What possessed our poor Peter I don't know ; he had the sweetest temper, and yet he always seemed to like to plague Deborah. She never laughed at his jokes, and thought him ungenteel, and not careful enough about improving his mind ; and that vexed him.

“ Well ! he went to her room, it seems, and dressed himself in her old gown, and shawl, and bonnet ; just the things she used to wear in Cranford, and was known by everywhere ; and he made the pillow into a little—you are sure you locked the door, my dear, for I should not like any one to hear—into—into a little baby, with white long clothes. It was only, as he told me afterwards, to make something to talk about in the town ; he never thought of it as affecting Deborah. And he went and walked up and down in the Filbert

walk—just half-hidden by the rails, and half-seen ; and he cuddled his pillow, just like a baby, and talked to it all the nonsense people do. Oh dear ! and my father came stepping stately up the street, as he always did ; and what should he see but a little black crowd of people—I dare say as many as twenty—all peeping through his garden rails. So he thought, at first, they were only looking at a new rhododendron that was in full bloom, and that he was very proud of ; and he walked slower, that they might have more time to admire. And he wondered if he could make out a sermon from the occasion, and thought, perhaps, there was some relation between the rhododendrons and the lilies of the field. My poor father ! When he came nearer, he began to wonder that they did not see him ; but their heads were all so close together, peeping and peeping ! My father was amongst them, meaning, he said, to ask them to walk into the garden with him, and admire the beautiful vegetable production, when—oh, my dear, I tremble to think of it—he looked through the rails himself, and saw—I don't know what he thought he saw, but old Clare told me his face went quite grey-white with anger, and his eyes blazed out under his frowning black brows ; and he spoke out—oh, so terribly !—and bade them all stop where they were—not one of them to go, not one of them to stir a step ; and, swift as light, he was in at the garden door, and down the Filbert walk, and seized hold of poor Peter, and tore his clothes off his back—bonnet, shawl, gown, and all—and threw the pillow among the people over the railings ; and then he was very, very angry indeed, and before all the people he lifted up his cane and flogged Peter !

*(To be continued.)*

(b) SUBJECTS FOR CLASS STUDY

I

**Summarising a Longer Passage.**

We have already dealt with the first stage in Summarising : that of giving the pith or substance of a single paragraph. We have now to consider the best way to make a summary of a longer passage, consisting, as a rule, of several paragraphs and some hundreds of words. You will probably find that at first this kind of summarising is a little difficult, and that a good deal of practice is necessary before you can do it really well. But much can be done by method, and if you are systematic in your work there can be no doubt that the difficulty will be very greatly reduced. The plan we recommend is therefore this :

First of all glance through the whole passage to find out the subject with which it deals, and put down what you consider to be a suitable title. Then go carefully over the passage again, and note down the theme or topic sentence of each paragraph, together with any conclusions that have been reached. Study these essential points, put aside the original, and write the summary in your own words.

The summary should usually be written in Reported Speech (see Lesson Twenty-Two), and should form one paragraph. Remember that it is your object to give an exact summary of the original passage. You should therefore add nothing of your own, nor correct any mistakes that the original may contain.

Take particular care that your summary is not disproportionate. Each part should be dealt with according to its *relative* importance, and not according

to the space it occupies in the passage you are summarising.

It will usually be advisable to present the facts in the same order as they appear in the original. But this is not absolutely necessary : you can rearrange them in any order you please, if you think that it will be an improvement to do so.

Finally, the finished summary should be in good, clear English ; that is to say, it should read like a piece of original composition.

As an example of what is required, we give below a summary of the Reading Exercise in Lesson Four :

### Summary :

#### THE DISCOVERY OF JUDGE JEFFREYS

The hiding-place of Judge Jeffreys was accidentally discovered by a "trimmer," whom he had once bullied and terrorised in court. The trimmer was walking through Wapping when he saw Jeffreys, disguised as a sailor, looking out of the window of an ale-house. He raised the alarm, and the house was instantly surrounded by a threatening crowd. Jeffreys' life, however, was saved by a company of the trainbands, and he was taken before the Lord Mayor. But the Mayor, an obscure and simple man, was too bewildered and agitated to deal with the situation, and Jeffreys, for his own protection, begged to be sent to prison. An order was therefore obtained from Whitehall for Jeffreys' committal to the Tower, and, half dead with fright, and pursued by a raging mob whose repeated attacks had to be repelled by the militia, he was at length safely lodged in the fortress, where he was destined to end his days in indescribable misery and horror.

## II

**The Verb Infinite.**

Up to now we have dealt with the finite verb only ; that is, those parts of the verb which are limited by a subject. But there are some parts of the verb which cannot have a subject ; namely, the **Infinitive Mood**, the **Participles**, and the **Gerund** ; and these are called the **Verb Infinite**.

**The Infinitive Mood.**

**The Infinitive**, although it is called a mood, is really a noun-phrase, and can be used to do exactly the same work as a noun ; as, “*To row* is an excellent means of keeping fit,” where the Infinitive is used as the subject of a verb ; or as, “I should like *to come*,” where it is used as the object of a verb.

The Infinitive is usually preceded by *to*, but many verbs are followed by an infinitive without *to* ; as *may, can, shall, will, do*.

**The Participles.**

**Participles** are verb-adjectives ; that is to say, they are partly verbs and partly adjectives. For if they are the participles of transitive verbs they can govern a noun or its equivalent in the accusative, and they do the work of adjectives in limiting the application of nouns.

There are two participles : the **Present Participle**, ending in -ing, and the **Past or Perfect Participle**, ending in -d, -ed, -t, -n, or -en.

We have an example of a present participle in, “The girl was *reading* a book” ; and of a past participle in, “He was very much *disliked*.” In the former of these, the double function of the participle can be clearly seen.

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It is an adjective, because it limits the application of the noun "girl," and a verb, because it governs the noun "book" in the accusative case.

### The Gerund.

**The Gerund** is a verb-noun ending in -ing ; that is, it is partly a noun and partly a verb : a noun, because it *names* the action of the verb, and a verb, because, when formed from a verb used transitively, it can be followed by a direct object. For example, "She likes *playing* tennis," where the gerund names the action of "playing," and is therefore equivalent to a noun, and at the same time is followed by the direct object "tennis," and is therefore equivalent to a verb.

The Present Participle and the Gerund are sometimes confused, because they both end in -ing ; but there should be no difficulty in distinguishing between them, if it is remembered that the participle is an *adjective* and the gerund a *noun*.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *parish, recollect, remember, possessed, plague, ungenteel, affecting, rhododendron, production, blazed, bade, flogged*.

2. Collect some information about the life of Mrs. Gaskell, and about her novel *Cranford*, from which this extract is taken.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Distinguish between the meanings of the words in each of the following groups, and write sentences to illustrate their use :

- (a) Social, sociable.
- (b) Number, quantity.
- (c) Argument, dispute, debate.

2. Point out what is weak in each of these sentences, and rewrite them so as to improve the English :

- (a) These waters are bottled up and sent away to other countries which are too far to come for them.
- (b) The discussion recommences afresh, and he is forced to relate all that happened to him.
- (c) Many new faces are to be seen, and they seem to herd together in one corner of the playground.
- (d) The prices are quite moderate, and they are quite within the range of an average man of means.
- (e) Another interesting feature is the market day, which is always Tuesday, when the local farmers drive in their cattle, sheep, and pigs, and others who bring all kinds of fruit and dairy produce.
- (f) Just imagine getting out of bed at seven, after a few weeks of laying in bed till twelve. Why, it's ghastly !

3. Say, with your reasons, which of the following are participles and which are gerunds :

- (a) Their heads were all so close together, *peeping* and *peeping*.
- (b) I recollect *seeing* him leave the house.
- (c) She thought him not careful enough about *improving* his mind.
- (d) My father came *stepping* stately up the street.
- (e) His eyes blazed out under his *frowning* black brows.

4. Make a summary of this extract, using about a hundred words.

5. "What possessed our poor Peter I don't know," says Miss Matty, who is telling the story ; "he had the sweetest temper, and yet he always seemed to like to plague Deborah."

Give an account of some other prank which Peter played on Deborah.

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### (e) EXERCISES IN SPOKEN ENGLISH

1. Put each of these words and phrases into sentences of your own : *all in flower, he always seemed, recollect, remember, improving his mind, something to talk about in the town, a sermon for the occasion, affecting, all peeping through his garden rails, blazed, the lilies of the field, swift as light, down the Filbert walk, lifted up his cane.*

2. Suggest the questions to which the following are the answers :

- (a) Rowland Hill, in 1840.
- (b) The head of the Roman Catholic Church.
- (c) She was captured by the English, and burnt as a heretic in 1431.
- (d) The *Titanic*.
- (e) The bell which in the Middle Ages was rung every night at sundown.

3. Give a description of Deborah, as you imagine her to have been, and suggest why you think poor Peter liked to plague her.

4. Pronounce the following words correctly : *bathe, break, claim, gaol, eight, hair, skein, steak, veil, gray, safe, their, taint, heir, scarce, strange, fame, prey, blaze.*

5. Reproduce in your own words this extract from *Cranford*, but relate the story as if told by old Clare.

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

- 1. Give a short account of Mrs. Gaskell and her work.
- 2. Say what you know of *Cranford* as a whole, and mention the names of the chief characters in the book.
- 3. What other well-known authors were writing at about the same time as Mrs. Gaskell ? Give the names of two novelists, two poets, and two historians who were her contemporaries, and specify one of the most important works of each.

(g) EXERCISE IN THINKING

The late Lord Cromer, it is said, once wrote the following humorous little rime to illustrate the lack of agreement between the spelling and the pronunciation of English words :

When the English tongue we speak,  
Why is "break" not rhymed with "freak" ?  
Will you tell me why it's true  
We say "sew," but likewise "Jew" ?  
"Beard" sounds not the same as "heard" ;  
"Cord" is different from "word" ;  
"Cow" is cow, but "low" is low ;  
"Shoe" is never rhymed with "foe."  
And since "pay" is rhymed with "say,"  
Why not "paid" with "said," I pray ?  
We have "blood" and "food" and "good" ;  
"Mould" is not pronounced like "could" ;  
And, in short, it seems to me  
Sounds and letters disagree.

Read aloud the verses given above, carefully pronouncing all the words in quotation marks, and then say :

- (a) Why you think it is that in modern English "sounds and letters disagree."
- (b) Whether you consider that our spelling should be revised, and all words spelled exactly as they are pronounced.—Give reasons for whatever view you take.

## LESSON TWENTY-TWO

### (a) READING EXERCISE

#### POOR PETER—(*continued*)

“ My dear, that boy’s trick, on that sunny day, when all seemed going straight and well, broke my mother’s heart, and changed my father for life. It did, indeed. Old Clare said, Peter looked as white as my father ; and stood as still as a statue to be flogged ; and my father struck hard ! When my father stopped to take breath, Peter said, ‘ Have you done enough, Sir ? ’ quite hoarsely, and still standing quite quiet, I don’t know what my father said--or if he said anything. But old Clare said, Peter turned to where the people outside the railing were, and made them a low bow, as grand and as grave as any gentleman ; and then walked slowly into the house. I was in the store-room helping my mother to make cowslip wine. I cannot abide the wine now, nor the scent of the flowers ; they turn me sick and faint, as they did that day, when Peter came in, looking as haughty as any man—indeed, looking like a man, not like a boy. ‘ Mother ! ’ he said, ‘ I am come to say, God bless you for ever.’ I saw his lips quiver as he spoke ; and I think he durst not say anything more loving, for the purpose that was in his heart. She looked at him rather frightened, and wondering, and asked him what was to do. He did not smile or speak, but put his arms round her and kissed her as if he did not know

how to leave off ; and before she could speak again, he was gone. We talked it over, and could not understand it, and she bade me go and seek my father, and ask what it was all about. I found him walking up and down, looking very highly displeased.

“ ‘ Tell your mother I have flogged Peter, and that he richly deserved it.’

“ I durst not ask any more questions. When I told my mother, she sat down, quite faint, for a minute. I remember, a few days after, I saw the poor, withered cowslip flowers thrown out to the leaf heap, to decay and die there. There was no making of cowslip wine that year at the rectory—nor, indeed, ever after.

“ Presently my mother went to my father. I know I thought of Queen Esther and King Ahasuerus ; for my mother was very pretty and delicate-looking, and my father looked as terrible as King Ahasuerus. Some time after they came out together ; and then my mother told me what had happened, and that she was going up to Peter’s room at my father’s desire—though she was not to tell Peter this—to talk the matter over with him. But no Peter was there. We looked over the house ; no Peter was there ! Even my father, who had not liked to join in the search at first, helped us before long. The rectory was a very old house—steps up into a room, steps down into a room, all through. At first, my mother went calling low and soft, as if to reassure the poor boy, ‘ Peter ! Peter, dear ! it’s only me ’ ; but, by and by, as the servants came back from the errands my father had sent them, in different directions, to find where Peter was—as we found he was not in the garden, nor the hayloft, nor anywhere about—my mother’s cry grew louder and wilder, ‘ Peter ! Peter, my darling ! where are you ? ’ for then she felt and understood that that long kiss

meant some sad kind of ‘good-bye.’ The afternoon went on—my mother never resting, but seeking again and again in every possible place that had been looked into twenty times before, nay, that she had looked into over and over again herself. My father sat with his head in his hands, not speaking except when his messengers came in, bringing no tidings ; then he lifted up his face, so strong and sad, and told them to go again in some new direction. My mother kept passing from room to room, in and out of the house, moving noiselessly, but never ceasing. Neither she nor my father durst leave the house, which was the meeting-place for all the messengers. At last (and it was nearly dark) my father rose up. He took hold of my mother’s arm as she came with wild, sad pace through one door, and quickly towards another. She started at the touch of his hand, for she had forgotten all in the world but Peter.”

MRS. GASKELL : *Cranford.*

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### **Direct and Reported Speech.**

The difference between Direct and Reported Speech is this : in Direct Speech we quote the exact words used by a speaker, while in Reported Speech we quote his words with slight modifications to show that we are indirectly reporting them. For example :

The doctor said, “ I visit this patient every day,”

is Direct Speech, because “ I visit this patient every day ” are the actual words that the doctor used. But

if we were repeating his words to another person, some little time afterwards, we should most probably say :

The doctor said that he visited that patient every day.

How does this differ from the original version ? In the first place, it is introduced by the words, "The doctor said that . . ." ; secondly, *I*, a pronoun in the first person, is changed to *he*, a pronoun in the third person ; thirdly, *visit*, a verb in the present tense is changed to *visited*, a verb in the past tense ; and lastly, *this*, a word of nearness or proximity, is changed to *that*, a word of remoteness.

From this, the following rules for turning a passage from Direct into Reported Speech can be readily deduced :

1. Reported Speech must be introduced by a clause containing a verb of *saying*, etc., in the *past* tense. For instance, "They said that . . .", "She remarked that . . .", "He observed that . . ."

2. Hence the rules governing the sequence of tenses must be followed. In other words, all verbs in the present tense, except those that express a customary fact or a permanent truth, must be turned into verbs in the past tense. Thus, *is* becomes *was*, *has* becomes *had*, *shall* becomes *should*, and so on.

3. All pronouns of the first and second person are changed to the third. Thus, *I* becomes *he* or *she*, *we* becomes *they*, and *you* becomes *him*, *her*, or *them*.

4. All words of proximity become words of remoteness. Thus, *these* becomes *those*, *now* becomes *then*, *here* becomes *there*, *thus* becomes *so*, *my* becomes *his*, etc.

In addition, words of address, such as *Ladies and Gentlemen*, *Mr. Chairman*, *Sir*, must either be turned

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into an equivalent phrase, or, if unimportant, altogether omitted. Thus, "Lord Darlington said : Mr. Chairman, Ladies and Gentlemen," might be rendered, "Lord Darlington, who then rose to address the meeting, said that . . ."

Here is an example :

### Direct Form.

Mr. Mayor,—I thank you, and through you the municipal authorities of this city, for this welcome. And as it is the first time in my life since the present phase of politics has presented itself in this country, that I have said anything publicly within a region of country where the institution of slavery still exists, I will take this occasion to say that I think very much of the ill-feeling that has existed and still exists between the people in the section from which I came, and the people here, is dependent upon a misunderstanding of one another.

*From a speech by PRESIDENT LINCOLN.*

### Reported Form.

President Lincoln said that he thanked the Mayor, and through him the municipal authorities of that city, for that welcome. And as it was the first time in his life since that phase of politics had presented itself in that country, that he had said anything publicly within a region of country where the institution of slavery still existed, he would take that occasion to say that he thought very much of the ill-feeling that had formerly existed and that still existed between the people in the section from which he himself had come, and the people there, was dependent upon a misunderstanding of one another.

## II

**Twofold Use of Adjectives.**

Adjectives can be used in two ways : as **Predicative Adjectives** and as **Epithet Adjectives**. When an adjective forms part of the predicate it is called a **Predicative Adjective** ; as, "This novel *is excellent*." When an adjective does not form part of the predicate, but stands next to the noun it limits, it is called an **Epithet Adjective** ; as, "This is an *excellent novel*."

**The Definite and the Indefinite Article.**

*The* is sometimes called the **Definite Article**, and *a* the **Indefinite Article**, but *the* is really a demonstrative adjective and *a* an indefinite adjective, and these are the terms you should use.

When reference is made to two different objects the articles should be repeated before each ; as, "We have *a black* and *a white* cat." The reason for this is obvious.

Doubt is sometimes felt as to whether *a* or *an* should be used before words of two or more syllables beginning with the letter *h*. The usual practice is this : If the accent is on the first syllable of the word, use *a* ; if on any other syllable, use *an* ; e.g., "*a heretic*," but "*an heretical opinion*."

**Agreement of Adjectives.**

Adjectives are sometimes said to "agree" with the nouns they limit. But in modern English the only adjectives that are inflected are *this* and *that*, which have the corresponding plural forms *these* and *those*. Consequently these are the only adjectives that can agree with their nouns. But see that they do agree.

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To say, "I don't like *those sort* of people" is one of the commonest mistakes in English.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *hoarsely, quiver, durst, withered, decay, rectory, hayloft, tidings, reassurance*.
2. Explain the allusion to *Queen Esther* and *King Ahasuerus*, consulting a Reference Book, if necessary.
3. Give the derivation of these words : *father, mother, gentleman, haughty, remember, errand, messenger*.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Take down from dictation and punctuate the passage beginning, "The afternoon went on," and ending, "all in the world but Peter."
2. Turn each of the following into reported speech :
  - (a) Peter said, "Have you done enough, Sir?"
  - (b) "Mother!" he said, "I am come to say, God bless you for ever."
  - (c) "Tell your mother I have flogged Peter, and that he richly deserved it."
  - (d) "I durst not ask any more questions. When I told my mother, she sat down, quite faint, for a minute. I remember, a few days after, I saw the poor, withered cowslip flowers thrown out to the leaf heap, to decay and die there."

(The speaker must in each case be clearly indicated.)
3. Make a summary of this passage, using not more than 150 words.
4. Tell in your own way the story of poor Peter, as given in this and the preceding lesson. Add the conclusion of the story, making use of the information which, in Question 2, Section (c), Lesson Twenty-One, you were told to collect.

5. Write a paragraph of about seven or eight sentences either for or against corporal punishment as a means of enforcing discipline.

(c) EXERCISES IN SPOKEN ENGLISH

1. Use each of these expressions in sentences of your own : *changed my father for life, made them a low bow, the scent of the flowers, could not understand it, nor indeed ever after, grew louder and wilder, in every possible place, meeting-place for all the messengers, startled at the touch of his hand.*

2. Say what you think of each of the following as a specimen of good English, and make what improvements you consider necessary :

- (a) BEGGAR (at Marlborough Street) : I never asked no one for nothing, and nobody on this earth never saw me ask no one for nothing.
- (b) Oh, arn choo orl ri-ite.
- (c) YOUNG MAN (at Penge) : He passed by and said "good-night," and my young lady intaliated and said "good-night."
- (d) NOTTINGHAM WITNESS : I swear to speak the truth, the oily truth, and more than the truth.
- (e) NORTH LONDON TRADER : I sell fruit and flowers, and the police are dead nuts on me.

3. Make up a little story that fits in with *one* of the following titles :

- (a) The Three Wishes.
- (b) The Cry in the Night.
- (c) The Locked Door.

4. Name a word similar in meaning to each of the words given in Question 1, Section (c). Then use these pairs of words in sentences which show that you know the difference between the meanings of the words in each pair.

5. Give a character-sketch of Miss Matty, who is telling this story, taking care that your description is in harmony with what you can learn of her by studying the extract.

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### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Does this extract give you any clue to the character and temperament of Mrs. Gaskell ? If so, explain in what way it does this.

2. Compare the style in which this extract is written with the style of the extract from Macaulay, given in Lesson Four. Which of these styles do you prefer ? Say why.

### (g) EXERCISE IN THINKING

Mr. James Douglas, writing in the *Daily Express*, says :

We are all interested in life-planning, because every man and every woman must at some time or other be forced to meditate on it. Few of us are satisfied with the way in which we have planned our life in the past. . . . As we look back we perceive that we have not expended much thought in planning our life.

Here is an opportunity to expend a little thought on planning your own life. Plan it for the next ten years, exactly in the way you would most like to live it.

## LESSON TWENTY-THREE

### (a) READING EXERCISE

#### TO AUTUMN

Season of mists and mellow fruitfulness !  
Close bosom-friend of the maturing sun ;  
Conspiring with him how to load and bless  
With fruit the vines that round the thatch-eaves  
run ;  
To bend with apples the moss'd cottage-trees,  
And fill all fruit with ripeness to the core ;  
To swell the gourd, and plump the hazel shells  
With a sweet kernel ; to set budding more,  
And still more, later flowers for the bees,  
Until they think warm days will never cease,  
For Summer has o'er-brimm'd their clammy cells.

Who hath not seen thee oft amid thy store ?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind ; +  
Or on a half-reap'd furrow sound asleep,  
Drowsed with the fume of poppies, while thy hook  
Spares the next swath and all its twinèd flowers ;  
And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook ;  
Or by a cider-press, with patient look,  
Thou watchest the last oozings, hours by hours.

Where are the songs of Spring ? Ay, where are they ?

    Think not of them, thou hast thy music too,—  
    While barrèd clouds bloom the soft-dying day,  
    And touch the stubble-plains with rosy hue ;  
Then in a wailful choir the small gnats mourn  
    Among the river sallops, borne aloft

    Or sinking as the light wind lives or dies ;  
And full-grown lambs loud bleat from hilly bourn ;  
    Hedge-crickets sing ; and now with treble soft  
    The redbreast whistles from a garden-croft ;  
    And gathering swallows twitter in the skies.

JOHN KEATS.

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### **Metre and Verse (i).**

We have already explained that one of the chief distinctions between verse and prose is that verse has a rhythm or flow that is regular and that prose has not. In other words, when we read aloud a piece of verse, we can hear a definite stress or beat at regular intervals, as, for example, in " And touch the stubble-plains with rosy hue," where every alternate syllable is stressed ; but when we read aloud a piece of prose this regular beat is absent. Rhythm with a regular beat is called **Metre**.

##### **Foot, Line, and Stanza.**

In verse, a combination of stressed and unstressed syllables is called a **Foot**, and a foot may consist of not fewer than two and not more than three syllables. A succession of a definite number of feet is called a **Line**, and a group of lines forming a complete division

of a poem is called a **Stanza** or **Verse**, preferably a **Stanza**.

For example, *To Autumn* has three *stanzas*, each of these three stanzas has eleven *lines*, and each of these eleven lines has five *feet*.

### Kinds of Feet.

There are four kinds of feet, each of which has a special name :

1. An unstressed followed by a stressed syllable ; as, *abroád*, *asleep*, *untíl*. This is called an **Iambus**.
2. A stressed followed by an unstressed syllable ; as, *fírrow*, *clammy*, *flówers*. This is called a **Trochée**.
3. Two unstressed syllables followed by a stressed syllable ; as, *refereé*, *on a lóg*, *will occur*. This is called an **Anapæst**.
4. A stressed syllable followed by two unstressed syllables ; as, *wonderful*, *cheerily*, *bánister*. This is called a **Dactyl**.

### Some English Metres.

Lines of verse are of various lengths : a line consisting of three feet is called a **trimeter** ; of four feet, a **tetrameter** ; of five feet, a **pentameter** ; and of six feet, an **hexameter**. Of these, the tetrameter and the pentameter are by far the commonest.

Three of the most popular English metres are :

1. **The Iambic Tetrameter**, which is a line made up of four iambuses ; as :  
The way was long, the wind was cold.
2. **The Iambic Pentameter**, which is a line made up of five iambic feet ; as :  
Until they think warm days will never cease.

**3. The Anapæstic Tetrameter**, which consists  
of four anapæsts ; as :

And the sheén of their speárs was like stárs  
on the séa.

You should very carefully note that in iambic verse a trochee is often used instead of an iambus, in any foot but the last (as in the first line of *To Autumn*) ; and that in anapæstic verse an iambus is often substituted for an anapæst (as in, “ For winter’s rains and ruíns are óver ”). Moreover, in both these metres an extra unstressed syllable is sometimes used at the end of the line.

## II

### Position of the Adverb.

It may be taken as a sound general rule that an adverb should be placed as near as possible to the word it qualifies. But the question arises as to whether it should be put before or after this word. You should therefore carefully note the following hints :

The adverb is *usually* placed :

- (a) Before an adjective, a preposition, or another adverb ; as, “ He had a *very good* dinner ” ;  
“ The mine was *partly under* the water ” ;  
“ The play was *exceptionally well* written.”
- (b) After the direct object of a transitive verb ;  
as, “ They taught him *very well*.”
- (c) After an intransitive verb ; as, “ She *speaks clearly*.” But some very common adverbs —*never, seldom, often, always, generally*, for instance—are usually placed before the verb they limit ; as, “ He *often comes* here to see us.”

- (d) Between an auxiliary and its participle in compound tenses of the verb ; as, " *I have just received* your letter."

The position of the word *only* requires the greatest care. It should, in accordance with the general rule laid down, be placed as near as possible to the word it limits, and usually before it. The following examples will show how a sentence may change its meaning when this word is moved from place to place :

- (a) They think that *only one* was lent.
- (b) They *only think* that one was lent.
- (c) They think that one was *only lent*.
- (d) *Only they* think that one was lent.

(c) EXERCISES IN THE USE OF REFERENCE Books

1. Look up the meanings of the following words, as used in the poem : *mellow, maturing, conspiring, core, gourd, kernel, clammy, granary, winnowing, furrow, drowsed, fume, swath, gleaner, laden, oozings, stubble, choir, croft*.

2. Consult an encyclopædia, a history of English Literature, or any other appropriate Reference Book, to find out something about the life and work of John Keats.

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of each of the following expressions : *close bosom-friend of the maturing sun, Summer has o'er-brim'm'd their clammy cells, drowsed with the fume of poppies, barred clouds bloom the soft-dying day, among the river sallows, thy hook spares the next swath and all its twined flowers.*

2. Divide the first six lines into feet, mark the accented syllables, and say in what metre the poem is written.

3. Taking this poem as your model, so far as treatment is concerned, give a prose word-picture of Summer, con-

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sidering with the utmost care the fitness of each descriptive adjective you use.

4. Take down from dictation and punctuate the last stanza.

5. Expand the following metaphors into similes :

- (a) I bridle in my struggling muse with pain.
- (b) He was a pillar of state.
- (c) The enemy stormed the town.
- (d) This remark served only to fan the flame of his anger.
- (e) The contagion was at length stamped out.
- (f) Birds of a feather flock together.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use each of the following words or phrases in sentences of your own making : *the maturing sun, for the bees, the winnowing wind, surrow, choir, the songs of Spring, with rosy hue, oozings, the redbreast whistles, stubble, conspiring, gathering swallows.*

2. Say, with some reasons, which of the four seasons you like best.

3. Point out what adjective or adverb is wrongly used in each of these sentences :

- (a) Quite a number of people were at the Academy.
- (b) He did such an excellent paper that he only lost ten marks in all.
- (c) Hardly had the speaker made his opening remarks than there was an interruption.
- (d) There are less pages in this book than I thought.
- (e) It would cause me no surprise if it did not rain.

4. Express in your own words the general meaning of the second stanza.

5. (a) What is *your* idea of humour ? Give an example of some story, incident, or anecdote that you consider really funny.

(b) Which of the following do you regard as fresh and amusing, and which as merely hackneyed or feeble :

- (i) **DERBYSHIRE MAGISTRATE** : Can you keep your tongue still ? **WOMAN** : No, it is loose at one end.
- (ii) **YOUNG MAN** (to friend who is about to take his photograph) : Mind my face don't break the camera.
- (iii) **NOTTINGHAM WOMAN** : The leg is on the other boot.
- (iv) **NOTTINGHAM FATHER** : I have ten children. The oldest is five months and the youngest fifteen years old.
- (v) Why does a chicken cross the road ?—To get to the other side, of course, you ass.
- (vi) Shakespeare married Anne Hathaway, who, it seems, lived up to her name, and had her own way and gave Shakespeare a hot time of it.
- (vii) Excuse me, sir, but you are occupying my pie.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short account of the life and work of Keats.
2. Name six of his best-known poems, and say what you know of any one of them.
3. Mention the names of half a dozen other writers who lived at about the same time as Keats, and specify one book that each wrote.
4. Keats's Odes are remarkable for the perfect melody of the verse, for the high imagination they display, and for the beautiful and picturesque language in which they are written.—Quote passages from the *Ode to Autumn* which clearly illustrate each of these three outstanding characteristics.

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### (g) EXERCISE IN THINKING

What effect do you think that broadcasting is likely to have upon the education and general improvement of the whole nation ?—Explain as fully as you can the view you take, giving definite illustrations wherever possible.

## LESSON TWENTY-FOUR

### (a) READING EXERCISE

#### A MAKER OF ENGLISH

We now come to the greatest name in our literature. Unrivalled in so many other ways, Shakespere has no equal with regard to the extent and profundity of his influence on the English language. The greatness of this influence does not consist in the number of new words which he added to the literary vocabulary, though we have already had something to say of the abundance and felicity of the compounds which he invented, but in the multitude of phrases derived from his writings which have entered into the texture of the diction of literature and daily conversation. We might call them "household words," without remembering that it is from himself that we have learned this expression. It would be possible to fill whole pages with the enumeration of the Shakesperian allusions which are in every-day use. "Caviare to the general," "men in buckram," "coign of vantage," "a tower of strength," "full of sound and fury," "a Daniel come to judgment," "yeoman service," "the sere and yellow leaf," "hoist with his own petard," "to eat the leek," "curled darlings," "to the manner born," "moving accidents," "a Triton among the minnows," "one's pound of flesh," "to wear one's heart upon one's sleeve," "Sir Oracle," "to gild refined gold," "metal more attractive"—all these phrases, and very many others from the same source, may now fairly be regarded

as idioms of the English language. If the reader thinks that this is saying too much, let him ask himself whether any man could be rightly acknowledged to be thoroughly master of modern literary English who was ignorant of the customary import and application of these expressions.

One Shakesperian phrase, "to out-Herod Herod," has not only become current in its original form, but has become the model after which a large number of other expressions have been framed. Among the many examples that might be quoted from eminent writers are "to out-Bentley Bentley," "to out-Milton Milton," "to out-Darwin Darwin." Shakespere seems in truth to have had a curious fondness for the invention of compound verbs with *out-*, expressing the notion of surpassing or exceeding. All the words of this kind that exist in modern English appear to have been either framed by him, or by later writers in imitation of his example.

It would be easy to give a somewhat long list of words, such as *control* (as a noun), *credent*, *dwindle*, *homekeeping*, *illume*, *lonely*, *orb* (in the sense of "globe"), which were used by Shakespere, and have not yet been found in any earlier writer. But such an enumeration would probably give a greatly exaggerated impression of the extent of Shakespere's contributions to the vocabulary of English. The literature of his age has not been examined with sufficient minuteness to justify in any instance the assertion that a new word was first brought into literary use by him. Yet the fact that it is in his works that we so often find the earliest known examples of words that are now current is at any rate instructive, as showing the keenness of his perception of the needs of the language.

BRADLEY HENRY : *The Making of English.*

## (b) SUBJECTS FOR CLASS STUDY

## I

**The English Language : Some Makers of English.**

We pointed out in Lesson Nineteen that English has been greatly enriched by the numerous words it has borrowed from other languages, such as Celtic, Latin, Greek, and Scandinavian. But you will see by the extract given from Dr. Henry Bradley's *Making of English*, that this is not the only way in which the vocabulary of a language can be enlarged, but that many words and expressions have been invented by the writers of great books.

Amongst the most notable of these, so far as English is concerned, are the translators of the Bible (especially the translators of the Authorised Version of 1611), Shakespeare, Spenser, and Milton.

From the Bible we get *peacemaker*, *tender mercy*, *long-suffering*, *filthy lucre*, *Babel*, *the worship of Mammon*, *a Naboth's vineyard*, *the eleventh hour*, *a howling wilderness*, *the shadow of death*, *to hope against hope*, *scapegoat*, *fatted calf*.

Our debt to Shakespeare has already been touched upon in the extract.

To Spenser we owe *elfin*, *braggadocio*, *blatant*, and *derring-do*; and to Milton, *darkness visible*, *that bad eminence*, *the light fantastic toe*, *fresh woods and pastures new*, *to hide one's diminished head*, *gloom*, *pandemonium*, *anarch*, *impassive*, *irresponsible*.

In addition to this, Bunyan has given us *Vanity Fair* and *Slough of Despond*; Defoe, *Man Friday*; Swift, *Lilliputian* and *Yahoo*; Sheridan, *Malaprop*; Sir Walter Scott, *glamour*, *gruesome*, *free-lance*, *Norseman*,

*red-handed, Caledonia stern and wild, to beard the lion in his den ; Carlyle, the dismal science (i.e. Political Economy), self-help, swansong, and a bolt from the blue ; Burke, colonial ; Coleridge, pessimism ; Macaulay, constituency ; and Huxley, agnostic ; while in our own day we have superman, broadcasting, wireless, listening-in, television, and the talkies, some of which have been coined by the Press.*

## II

### The Right Preposition.

You cannot have failed to notice that certain prepositions invariably follow certain words, and although, apart from custom, there often seems to be no particular reason why one preposition should be used rather than another, the use of the correct preposition is one of the principal tests of our ability to speak and write good English. Let us therefore consider some of these usages.

*Different*, as we have already said, must be followed by *from*, and not by *to* or *than*. On the other hand, although, according to its derivation, *averse* should be followed by *from*, it is nowadays nearly always followed by *to*.

*Between* and *among* are often misused, as in, “The money was divided *between the five men*.” *Between*, however, should, as a rule, be used of two things, and *among* of more than two.

Again, we “enter *into*” an agreement to buy a house, but when we formally take possession of the house we “enter *upon*” the premises. When we have taken possession we simply *enter* the premises. The man who sells the house “parts *with*” the property, perhaps because he is leaving the country to “embark *upon*” a new enterprise. If he does leave

the country, then he "parts *from*" his friends and "embarks *in*" a ship.

"Consist" may be followed by either *of* or *in*. "Consist *of*" means "be composed of," as, "The dinner *consisted of* five courses." "Consist *in*" introduces a definition or a statement, as, "Genius *consists in* an infinite capacity for taking pains."

If we are "unconscious *of*" having done wrong, we are "insensible *to*" the reproaches of our critics. We may, however, "correspond *with*" them on the subject, and politely point out that their charges do not "correspond *to*" the actual facts of the case. They may "agree *with*" our views, but not *to* our proposal that they should publicly apologise.

We "stand *by*" a friend, but *on* our dignity, and we are "impatient *with*" a person but *of* restraint. We adapt one thing *from* another thing, and if we do this, it may become "adapted *to*" our requirements.

Lastly, note that the whole question "centres *in* or *on*" so-and-so, and not *round* it.

#### (c) EXERCISES IN THE USE OF REFERENCE Books

1. Look up the meanings of the following words : *profundity, literary, vocabulary, abundance, felicity, texture, diction, enumeration, idioms, import, current, surpassing, exaggerated, minuteness, assertion, perception*.—Use each word in a sentence.

2. Refer to a concordance to Shakespeare and ascertain in which of Shakespeare's plays the various sayings quoted by Dr. Bradley are to be found.

3. Find out from any source you can the names of some notable modern writers, such as Dr. Henry Bradley, who have written well-known works upon the history of the English Language.

## (d) EXERCISES IN WRITTEN ENGLISH

1. Explain the meaning of each of the following, and write a sentence to illustrate its use : *caviare to the general, coign of vantage, hoist with his own petard, a Triton among the minnows, to gild refined gold, to out-Herod Herod.*

2. What was the nature and extent of the influence that Shakespeare had on the English language ?—Make use of the facts given in the extract, if you wish ; but give examples that are not to be found there.

3. Say what prepositions should follow these words : *conform, enter, confer, appropriate, correspond, agree, attend, reconcile.*

Most of the words given can be followed by more than one preposition, the meaning of course being different in each case.—Write sentences which make clear these differences of meaning.

4. Write a little composition saying whether you prefer silent-films or talking-films, and describe any talking-film that you have recently seen.

5. Give a summary of this extract, using about 150 words.

## (e) EXERCISES IN SPOKEN ENGLISH

1. Complete in your own words the following incomplete sentences :

- (a) We now come to the greatest name .....
- (b) The greatness of this influence does not .....
- (c) It would be possible to fill .....
- (d) Among the many examples that might be quoted .....
- (e) The literature of his age has .....
- (f) Yet the fact that it is in his works .....

2. Give the correct pronunciation of the following words and phrases : *tête-à-tête, chaperon, débris, tout ensemble.*

*encore, billet-doux, char-à-banc, au revoir, ballet, entrée, buffet, menu, hors d'œuvre.*

3. Name some Makers of English, with examples of the words they have made.

4. Class debate, on one of the following subjects :

- (a) Are we too fond of sports and games ?
- (b) Should capital punishment be abolished ?
- (c) Should boys and girls be educated together ?

5. Mention the names of one or two well-known books on the history of the English language, say who wrote these books, and describe the contents of any one of them.

6. Express the following in simpler English :

(a) I do not know a pleasure more affecting than to range at will over the deserted apartments of some fine old family mansion. The traces of extinct grandeur admit of a better passion than envy : and contemplations on the great and good, whom we fancy in succession to have been its inhabitants, weave for us illusions, incompatible with the bustle of modern occupancy, and vanities of present aristocracy.

(b) Brave Sea-captain, Norse Sea-king Columbus, my hero, royalest Sea-king of all ! it is no friendly environment this of thine, in the waste of deep waters : round thee mutinous discouraged souls, behind thee disgrace and ruin, before thee the unpenetrated veil of Night.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

The following are the opening words of some well-known short stories. Say which of these openings you prefer, and why :

(a) On the northern coast of Cornwall, between Tintagel and Bossiney, down on the very

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margin of the sea, there lived not long since an old man who got his living by saving sea-weed from the waves, and selling it for manure.

ANTHONY TROLLOPE : *Malachi's Cove.*

(b) I was sick—sick unto death with that long agony ; and when they at length unbound me, and I was permitted to sit, I felt that my senses were leaving me. The sentence—the dread sentence of death—was the last of distinct accentuation which reached my ears.

EDGAR ALLAN POE :  
*The Pit and the Pendulum.*

(c) Strictly speaking, there were only six Poor Travellers ; but, being a Traveller myself, though an idle one, and being withal as poor as I hope to be, I brought the number up to seven.

CHARLES DICKENS : *Seven Poor Travellers.*

(d) " Yes," said the dealer, " our windfalls are of various kinds. Some customers are ignorant, and then I touch a dividend on my superior knowledge. Some are dishonest," and here he held up the candle, so that the light fell strongly on his visitor, " and in that case," he continued, " I profit by my virtue."

ROBERT LOUIS STEVENSON : *Markheim.*

### (g) EXERCISE IN THINKING

The market price of a commodity is determined by Demand and Supply. By Demand is meant the quantity of a commodity which buyers are prepared to purchase at a certain price, and by Supply, the amount of any commodity which is offered for sale at a price.

Here is a table which shows the interaction of the forces of supply and demand in regard to the fixing of the Market Price of butter :

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<i>Supply in lbs.</i>	<i>Price.</i>	<i>Demand in lbs</i>
100	-/6d.	1000
180	-/10d.	800
220	1/-	770
340	1/6d.	720
410	1/8d.	630
500	2/-	500
550	2/6d.	430
580	3/-	250
700	4/-	140

Explain as clearly as you can the meaning of this table, and state the various conclusions you can draw from the particulars given.

## LESSON TWENTY-FIVE

### (a) READING EXERCISE

#### OZYMANDIAS OF EGYPT

I met a traveller from an antique land  
Who said : Two vast and trunkless legs of stone  
Stand in the desert. Near them on the sand,  
Half sunk, a shatter'd visage lies, whose frown  
And wrinkled lip and sneer of cold command  
Tell that its sculptor well those passions read  
Which yet survive, stamp'd on these lifeless things,  
The hand that mock'd them and the heart that fed ;  
And on the pedestal these words appear :  
“ My name is Ozymandias, king of kings :  
Look on my works, ye Mighty, and despair ! ”  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare,  
The lone and level sands stretch far away.

PERCY BYSSHE SHELLEY.

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### Metre and Verse (ii).

Rime, we have explained, is the repetition of the same sound at the end of lines of verse ; as in :

To my true king I offer'd free from *stain*  
Courage and faith ; vain faith, and courage *vain*.

We say "at the end of lines of verse" because that is where the rimes are usually to be found. But occasionally rimes occur in the middle of a line.

Riming-words do not always rime very exactly, but the more exact they are the better. Perfect rimes must conform to the following conditions :

1. The vowel sounds must be identical. *Stone* and *lone*, for example, are perfect, but not *stone* and *frown*.
2. The consonant sounds preceding the vowel sounds must differ. Thus, *way* and *day* are permissible, but not *way* and *away*.
3. The consonant sounds following the vowel sounds must agree. *Paced* and *faced*, for instance, agree in this respect, but not *paced* and *gazed*.
4. The riming syllables must both be stressed. *Avr* and *détér*, for example, have these syllables stressed, but not *avr* and *éter*.

## II

### Verse Composition.

Now that you know something of metre and verse-making there is no reason why you should not try to write little verses of your own. This will give you a keen appreciation of rhythm and balance in both prose and verse. Moreover, verse-making is not nearly so difficult as it seems.

The best way to begin is by writing a couplet ; that is, two lines that rime together ; and the most manageable metre to choose is either the four-foot iambic, *i.e.* the iambic tetrameter, or the five-foot iambic, *i.e.* the iambic pentameter. Here are some examples of these couplets :

**Four-Foot.**

How calm, how beautiful, comes on  
The still hour, when storms are gone.

Such was the golden hour, that broke  
Upon the world, when Hindoo woke

**Five-foot.**

True case in writing comes from art, not chance,  
As those move easiest who have learned to dance.

Words are like leaves, and where they most abound,  
Much fruit of sense beneath is rarely found.

When you have succeeded in writing the couplet with some ease, go on to the four-lined stanza used by Thomas Gray in his famous *Elegy* :

Far from the madding crowd's ignoble strife,  
Their sober wishes never learned to stray ;  
Along the cool, sequester'd vale of life  
They kept the noiseless tenor of their way.

In choosing your rime words take care to choose words for which there are plenty of rimes—words ending with the vowel sounds heard in *play*, *tie*, *go*, for example : otherwise you will be creating needless difficulties for yourself. Do not make your lines *too* regular : use some trochees in place of iambuses, particularly in the first foot, if you want to keep your lines from becoming monotonous. Further, do not build up your verses word by word. This process may be necessary at first, but you will find that it will make your work seem stiff, clumsy, and wooden. Try to think in lines rather than words.

(c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words : *antique, shattered, visage, sneer, sculptor, survive, mocked, pedestal, colossal, boundless.*
2. Find out something about ancient Egypt. Refer to the *Children's Encyclopædia*, *Nelson's Encyclopædia*, or *Ancient Egypt* (Benn's Sixpenny Library).
3. Collect some information about the life and work of Shelley, and about the period in which he lived.

(d) EXERCISES IN WRITTEN ENGLISH

1. (a) Give a word similar in meaning to each of the words mentioned in Question 1, Section (c).  
(b) Write sentences which show the difference in meaning between the words in each of the following groups :
  - (i) Prevent, deter, restrain.
  - (ii) Excessive, superfluous, unnecessary, irrelevant.
  - (iii) Injurious, harmful, destructive, ruinous.
2. Explain the general meaning and then the particular point or moral of *Ozymandias*.
3. Write in three paragraphs containing about twenty sentences in all, a picturesque and descriptive account of ancient Egypt. See that each paragraph has a definite theme which all the sentences in that paragraph help to illustrate, and that the three paragraphs are adequately linked up.
4. Point out what mistakes there are in the following, and make any corrections you may find necessary :
  - (a) I was getting over my nervousness ; for she was so nice, and moreover I was thrilled with being put in a house.
  - (b) A very young child would always say that his or her aunts and uncles were the best people in the world next to the mother and father, for whenever they visit them chocolates and such like

always find their places in their handbags and pockets.

- (c) The farmer and his wife are jolly agreeable old couple and provide teas the ingredients of which are produced on the farm at a very reasonable price.
- (d) Each girl's character could easily be deducted from her face.

5. Divide the first eight lines of this poem into feet, mark the stressed syllables, and say in what metre the poem is written. Put into groups all the words (at the end of the lines) which rhyme, and state which of these rimes are imperfect.

#### (c) EXERCISES IN SPOKEN ENGLISH

1. Use in sentences of your own the following expressions : *near them on the sand, wrinkled lip, these lifeless things, on the pedestal, look on my works, that colossal wreck, stretch far away.*

2. Describe Ozymandias, king of kings, as he appeared in all his glory.

3. Give the correct pronunciation of these words : *sphinx, Isis, Osiris, pyramids, dromedary, Sahara, Tutankhamen, Cleopatra, Alexandria, Cairo, Nile, oasis, Allah.*

4. Fill in the blanks in the following verses, with special regard to the metre and the rimes :

To her ..... works did Nature link  
 The human soul that through me .....  
 And much it grieved my ..... to .....  
 What man has ..... of man.

Through primrose tufts, in that ..... bower,  
 The periwinkle trailed its wreaths ;  
 And 'tis my ..... that every .....  
 Enjoys the ..... it .....

5. Use the following words metaphorically : *sea, flower, steel, sweet, storm, flame, light, darkness.*

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short critical appreciation of *Ozymandias*.
2. Write a brief account of the life and death of Shelley.
3. Name six of Shelley's best-known poems, and say what you know of any one of them.
4. Compare Shelley's *Ozymandias* with Keats's *Ode to Autumn*, from the point of view of the style in which they are written.

(g) EXERCISE IN THINKING

Write about ten lines of verse on *The Sphinx*, *The Pyramids*, *The Nile*, or any other subject you like to choose.

When you have done so, scan the lines, and say in what metre you have written the verses.

## LESSON TWENTY-SIX

### (a) READING EXERCISE

#### ADVICE TO A SCHOOLBOY

*September 12th, 1822.*

MY DEAR LITTLE FELLOW,

You are now going to settle at school, and may consider this as your first entrance into the world. As my health is so indifferent, and I may not be with you long, I wish to leave you some advice (the best I can) for your conduct in life, both that it may be of use to you, and as something to remember me by. I may at least be able to caution you against my own errors, if nothing else.

As we went along to your new place of destination, you often repeated that you durst say that they were a set of stupid, disagreeable people, meaning the people at the school. You were to blame in this. It is a good old rule to hope for the best. Always, my dear, believe things to be right till you find them the contrary; and even then, instead of irritating yourself against them, endeavour to put up with them as well as you can, if you cannot alter them. You said you were sure you should not like the school where you were going. This was wrong. What you meant was that you did not like to leave home. But you could not tell whether you should like the school or not, till you had given it a trial. Otherwise, your saying that you should not like it was determining that you

would not like it. Never anticipate evils ; or, because you cannot have things exactly as you wish, make them out worse than they are, through mere spite and wilfulness.

You seemed at first to take no notice of your school-fellows, or rather to set yourself against them, because they were strangers to you. They knew as little of you as you did of them ; so that this would have been a reason for their keeping aloof from you as well, which you would have felt as a hardship. Learn never to conceive a prejudice against others because you know nothing of them. It is bad reasoning, and makes enemies of half the world. Do not think ill of them, till they behave ill to you ; and then strive to avoid the faults which you see in them. This will disarm their hostility sooner than pique or resentment or complaint.

I thought you were disposed to criticize the dress of some of the boys as not so good as your own. Never despise any one for anything that he cannot help—least of all, for his poverty. I would wish you to keep up appearances yourself as a defence against the idle sneers of the world, but I would not have you value yourself upon them. I hope you will neither be the dupe nor victim of vulgar prejudices. Instead of saying above, "Never despise any one for anything that he cannot help," I might have said, "Never despise any one at all"; for contempt implies a triumph over, and pleasure in the ill of another. It means that you are glad and congratulate yourself on their failings or misfortunes. The sense of inferiority in others, without this indirect appeal to our self-love, is a painful feeling, and not an exalting one.

You complain since, that the boys laugh at you and do not care about you, and that you are not treated as

you were at home. My dear, that is one chief reason for you being sent to school, to inure you betimes to the unavoidable rubs and uncertain reception you may meet with in life. You cannot always be with me, and perhaps it is as well that you cannot. But you must not expect others to show the same concern about you as I should. You have hitherto been a spoiled child, and have been used to have your own way a good deal, both in the house and among your playfellows, with whom you were too fond of being a leader ; but you have good nature and good sense, and will get the better of this in time. You have now got among other boys who are your equals, or bigger and stronger than yourself, and who have something else to attend to besides humouring your whims and fancies, and you feel this as a repulse or piece of injustice. But the first lesson to learn is that there are other people in the world besides yourself.

There are a number of boys in the school where you are, whose amusements and pursuits (whatever they may be) are and ought to be of as much consequence to them as yours can be to you, and to which, therefore, you must give way in your turn. The more airs of childish self-importance you give yourself, you will only expose yourself to be the more thwarted and laughed at. True equality is the only true morality or true wisdom. Remember always that you are but one among others, and you can hardly mistake your place in society. In your father's house you might do as you pleased : in the world you will find competitors at every turn. You are not born a king's son, to destroy or dictate to millions ; you can only expect to share their fate, or settle your differences amicably with them. You already find it so at school,

and I wish you to be reconciled to your situation as soon and with as little pain as you can.

I am, dear little fellow,  
Your affectionate father,  
WILLIAM HAZLITT.

(b) SUBJECTS FOR CLASS STUDY

I

**Letter-Writing.**

You have no doubt already written a good many letters to one person or another, and this you should now find a help ; but, at the same time, experience shows that the letters of young people to relatives and familiar friends are apt to be hastily written and carelessly expressed. Thoughts are tumbled out in riotous profusion, and but little regard is paid to order and coherence. By all means be natural—in fact, in letter-writing, that is the very thing you should be—but do not let ease and naturalness degenerate into slipshod English and vulgar slang. Hence, when you have written a letter, go over it again, and while taking care not to spoil its unforced naturalness, try to improve its phrasing and its general tone.

It is important that a letter should be in its proper form, and you should therefore note that a private letter is made up of the following parts :

**The Heading.**

This consists of the address and the date. The address is, of course, that of the person sending the letter, and should be put at the right-hand top corner of the sheet. The date should be written just underneath the address, and should be in the form—*1st January, 1930*, and not *1/1/30*, or *1-1-30*.

### The Salutation.

The salutation will vary according to the circumstances. If you are writing to a friend or a relative, put *Dear Tom*, *Dear May*, *Dear Uncle Dick*, etc. ; if to an acquaintance or a stranger, put *Dear Mr. Blank*, etc. The salutation is placed on the left-hand side of the sheet, and a little lower than the date.

### The Body.

The body comprises the main part of the letter, and begins a little below the salutation. It should be divided into suitable paragraphs, carefully punctuated, and expressed in clear, simple English. There is no need, however, to enlarge upon what is required in the body of the letter, as something has already been said about this in the opening paragraph of the lesson.

### The Close and Signature.

The close will vary in the same manner as the salutation : to relatives it will usually be, *Your affectionate son, brother*, etc. ; to friends, *Yours sincerely* or *Yours very sincerely* ; and to acquaintances and strangers, *Yours faithfully* or *Yours truly*. As regards the signature, when you are writing to relatives and to intimate friends use your Christian name only, but when writing to acquaintances and strangers, both your Christian and surname.

## II

### The Difference between an Adverb, a Conjunction, and a Preposition.

The Adverb, the Conjunction, and the Preposition have so much in common that it is not always easy to

distinguish between them, and when the same word can be used as any of these parts of speech the difficulty becomes still greater.

How, then, are you to tell one from the other ? The answer is : By considering the exact work that the word is doing in the sentence.

An **Adverb**, you will remember, qualifies or limits any part of speech except a noun, pronoun, or interjection.

A **Conjunction** joins clauses ; an adverb (except a conjunctive adverb) does not.

A **Preposition** governs a noun or its equivalent ; an adverb or a conjunction does not.

Take, for example, the word *before*, as used in the following sentences :

- (a) They bowed down *before* him.
- (b) I have told you about this *before*.
- (c) The enemy launched their attack *before* our reinforcements arrived.

In (a), *before* governs the pronoun *him*, as is shown by the fact that this pronoun is in the accusative case. It must therefore be a preposition.

In (b), it limits the verb *have told*. It must therefore be an adverb.

In (c), it joins the clauses, "The enemy launched their attack," and "our reinforcements arrived." It must therefore be a conjunction.

#### (c) EXERCISES IN THE USE OF REFERENCE Books

1. Look up the meanings of the following words : *indifferent, destination, durst, contrary, irritating, endeavour, determining, anticipate, wilfulness, aloof, conceive, prejudice, hostility, pique, resentment, criticize, despise, vulgar, implies, inure, betimes, reception, humouring, whims, rubs, thwarted, society, competitors, amicably, reconciled.*

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2. Collect some information about Hazlitt and his work, and the times in which he lived.

3. Give the derivation of these words : *contrary, anticipate, prejudice, vulgar, humouring, society, amicably, reconciled*.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Summarise the first three paragraphs of the letter, using about fifty words.

2. Take down from dictation and punctuate the last paragraph.

3. Write the son's reply to this letter.

4. Point out what you consider to be errors or blemishes in the English of each of the following—that is, errors in the grammar, arrangement of words, and correct use of words :

(a) You often repeated that you durst say that they were a set of stupid, disagreeable people.

(b) You said you were sure you should not like the school where you were going.

(c) This will disarm their hostility sooner than pique or resentment or complaint.

(d) The more airs of childish self-importance you give yourself, you will only expose yourself to be the more thwarted and laughed at.

(e) You can only expect to share their fate.

(f) I hope you will neither be the dupe nor victim of vulgar prejudices.

(g) That is one chief reason for you being sent to school.

5. Do you think that this is the kind of letter that a father would 'nowadays be likely to write to his son at school ?—If you think that it is not, explain in what ways it would differ.

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use in sentences of your own each of the following words and expressions : *your conduct in life, if nothing else,*

*it is a good rule, as well as you can, exactly as you wish, a spoiled child, keep up appearance, destination, irritating, wilfulness, criticize, inure, thwarted, amicably, society.*

2. What impressions do you form of the character of Hazlitt, so far as you can gather from what is revealed in this letter.

3. Give the correct pronunciation of the following words : *Southsea, Swansea, Gloucester, Harwich, Lowestoft, Cirencester, Bicester, Ramsgate, Congersbury, Chenies, Daventry, Worcester.*

4. What is your opinion of the advice given in this letter ?—If the letter had been written to *you*, is it advice that you would have welcomed and followed ?

5. Draw a little word-portrait of Hazlitt's son, basing it entirely upon what you are told about him in the letter. Do you think that the type of boy you describe is likely to be popular at school ? Give some reasons.

6. Say, with your reasons, which of the words here shown in italics are (a) Adverbs, (b) Conjunctions, (c) Prepositions :

- (i) The game was now *over*.
- (ii) The bird flew *over* the house.
- (iii) There was *but* one left.
- (iv) All *but* Tom were successful.
- (v) I called to see you yesterday, *but* you were *out*.

#### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Do you think that this letter is written in a style suitable to a little boy ?—Point out any parts that you consider are unsuitable, giving your reasons.

2. Was Hazlitt a novelist, a dramatist, a poet, a critic, an essayist, or an historian ? Say how these differ from one another ; and if Hazlitt's writings come under more than one of these headings, state which.

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### **(g) EXERCISE IN THINKING**

The following letter is full of errors. Point out as many of them as you can find.

To Messrs Smith,  
2½ Manor Place,  
Harrow, Sussex.

Dear Sir,

With ref, to your favour of the 26th proximo, which we have duly received ; we would point out that I did not order the style of goods you sent us, which are in conformity with what we ordered. Moreover your invoice is quiet wrong, for you show that 60 of these articals at 1/6d. come to £4. 5. 9, whereas this should be £3. 10. 0. Please be more careful in fewture, and send us the right goods by return of post.

With kindest regards,  
Ever Yours Respectfully,  
MR JACKSON.

## LESSON TWENTY-SEVEN

### (a) READING EXERCISE

#### MRS. MALAPROP

*Mrs. Malaprop.* Your being Sir Anthony's son captain, would itself be a sufficient accommodation ; but from the ingenuity of your appearance, I am convinced you deserve the character here given of you.

*Absolute.* Permit me to say, madam, that as I never yet have had the pleasure of seeing Miss Languish, my principal inducement in this affair at present is the honour of being allied to Mrs. Malaprop ; of whose intellectual accomplishments, elegant manners, and unaffected learning, no tongue is silent.

*Mrs. Malaprop.* Sir, you do me infinite honour ! I beg, captain, you'll be seated. (*They sit.*) Ah ! few gentlemen nowadays know how to value the ineffectual qualities in a woman !—few think how a little knowledge becomes a gentlewoman.—Men have no sense now but for the worthless flower of beauty !

*Absolute.* It is but too true, indeed, ma'am ;—yet I fear our ladies should share the blame—they think our admiration of beauty so great, that knowledge in them would be superfluous. Thus, like garden-trees, they seldom show fruit, till time has robbed them of more spacious blossom.—Few, like Mrs. Malaprop and the orange-tree, are rich in both at once.

*Mrs. Malaprop.* Sir, you overpower me with good-breeding.—He is the very pine-apple of politeness !—

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You are not ignorant, captain, that this giddy girl has somehow contrived to fix her affections on a beggarly, strolling, eavesdropping ensign, whom none of us have seen, and nobody knows anything of.

*Absolute.* Oh, I have heard the silly affair before.—I'm not at all prejudiced against her on that account.

*Mrs. Malaprop.* You are very good and very considerate, captain. I am sure I have done everything in my power since I exploded the affair ; long ago I laid my positive conjunctions on her, never to think on the fellow again ;—I have since laid Sir Anthony's preposition before her ; but, I am sorry to say, she seems resolved to decline every particle that I enjoin her.

*Absolute.* It must be very distressing indeed, ma'am.

*Mrs. Malaprop.* Oh ! it gives me the hydrostatics to such a degree.—I thought she had persisted from corresponding with him ; but, behold, this very day, I have interceded another letter from the fellow.

RICHARD BRINSLEY SHERIDAN : *The Rivals.*

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### Conversation and Dialogue.

If you listen with close attention to the conversation of any of your friends and acquaintances, you will very soon come to the conclusion that spoken English differs a good deal from written English, and further consideration will show you that the chief respects in which it differs from written English are these :

1. It is, as a rule, more easy, light, and flexible.
2. The language is simpler.

3. The sentences are shorter.
4. Words are abbreviated : *I'm, don't, we'll*, etc.
5. Colloquialisms are introduced : *cheerio, bye-bye, swank*, etc.
6. Sentences are abruptly broken in the middle, and left incomplete.

Written dialogue, if it is to appear natural and convincing, must be a close imitation of this, retaining the lightness and ease of conversation, but modifying its more obvious crudities and defects. There is, indeed, a danger from two sides—the danger of the dialogue's being too crude or too polished. If it is too crude it becomes loose, wordy, and rambling, and if it is too polished it becomes stiff, formal, bookish, and unreal.

Remember, too, that the dialogue must be in keeping with the character depicted. A sweep must be made to talk like a sweep, and not like an Oxford undergraduate, and a Yorkshireman like a Yorkshireman, and not like a Londoner.

There are two ways of setting out dialogue. In plays, the names of the characters are put first, and quotation marks are omitted ; but in novels, the names of the speakers are put last, and quotation marks are used to indicate the actual dialogue. Here, however, a word of warning must be given. When you write conversation in the second form take care to avoid the monotonous repetition of *he said, she said, he said*, etc. Vary this formula by using other expressions, such as *he remarked, he observed, he replied, he laughed*, according to the context. Or, alternatively, when it is quite clear who the speaker is, simply omit the explanation.

## II

**More Common Errors.**

You have probably heard of the "split infinitive," although you may not understand exactly what it is. Let us therefore tell you something about it. To split an infinitive is to put an adverb between *to* and the rest of the verb; as, "She used *to regularly go to church.*" Here the advcrb *regularly* is put between *to* and *go*, and thus splits the infinitive *to go*. Most grammarians regard this as an error, and there can be no doubt that it is usually the sign of a careless and slovenly style. You will therefore do well, at all events for the time being, to avoid it. And this, as a rule, presents no difficulty. The sentence given, for example, could be rewritten either as, "She used to go regularly to church," or "She used to go to church regularly."

Take care not to use the word *less* when you mean *fewer*. *Less* is used of quantity, and *fewer* of number. Thus, we can say, "We took *less money* than we expected," because there we are referring to quantity; but not, "There are now *less men* than women voters," because there we are referring to number. *Less* should therefore be *fewer*.

What are we to say about such expressions as, "It is *me*," and "It is *him*"? The verb "to be," you will recollect, takes the same case after it as it does before it, and therefore, according to this rule, we should say, "It is *I*," and "It is *he*." But the expression, "It is *me*," is now used by so many educated people that it has come to be regarded as correct. "It is *him*," however, is not on this footing, and we must therefore change *him* to *he*.

Sometimes a difficulty arises in connection with the genitive or possessive case. Are we, for instance, to say, *St. James' Park* or *St. James's Park*; *for conscience' sake* or *for conscience's sake*? The general rule is that if the final *s* of the noun in the genitive case is sounded, it should be included in the spelling of the word; hence we should write, *St. James's Park*. But that where there would be a succession of three *s* sounds if the full form were used, the genitive is formed by adding an apostrophe only; hence we should say *for conscience' sake*.

#### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Find in your dictionary the meanings of the following words : *accommodation, ingenuity, principal, inducement, allied, intellectual, accomplishments, elegant, unaffected, infinite, ineffectual, superfluous, spacious, contrived, eavesdropping, ensign, prejudiced, considerate, exploded, conjunctions, preposition, particle, hydrostatics, persisted, interceded*.
2. Collect some information about Sheridan and his work as a playwright, including a summary of the plot of *The Rivals*.
3. Give the derivation of any six of the words mentioned in Question 1.

#### (d) EXERCISES IN WRITTEN ENGLISH

1. Write sentences in which the following words are used correctly : *accommodation, ingenuity, ineffectual, conjunctions, preposition, particle, hydrostatics, persisted, interceded*.
2. Point out any words that are wrongly used in these sentences, and say what the right words should be :

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- (a) From the ingenuity of your appearance, I am convinced you deserve the character here given of you.
- (b) Ah ! few gentlemen nowadays know how to value the ineffectual qualities in a woman.
- (c) Long ago I laid my positive conjuncions on her, never to think on the fellow again ;—I have since laid Sir Anthony's preposition before her ; but, I am sorry to say, she seems resolved to decline every particle that I enjoin her.
- (d) Oh ! it gives me the hydrostatics to such a degree.—I thought she had persisted from corresponding with him ; but, behold, this very day, I have interceeded another letter from the fellow.

3. Write a dialogue between a cook and a housemaid, or between two charwomen, or between a mistress and her maid, in which various malaprops are introduced.—These malaprops should preferably be words that you yourself have heard misused.

4. The sentences in the following paragraph are not in their right order. Rearrange them correctly :

So the canal was constructed and the mines connected and drained at the same time. It is sixteen miles long, and underground from end to end. Ordinary canal boats are used, but the power is furnished by men. The most remarkable canal in the world is the one between Worsley and St. Helens, in the north of England. On the roof of the tunnel arch are cross picces, and the men who do the work of propulsion lie on their backs on the coal and push with their feet against the cross bars on the roof. In Lancashire the coal mines are very extensive, half the country being undermined, and many years ago the Duke of Bridgewater's managers thought they could save money by transporting the coal underground instead of on the surface.

5. Say what you know about the plot of *The Rivals*, making use of the information you were told to collect in  
(c) 2

(e) EXERCISES IN SPOKEN ENGLISH

1. Break up Captain Absolute's first speech (from "Permit me to say," down to, "no tongue is silent") into a series of simple sentences, and then recombine these simple sentences into one complex sentence.
2. Point out what is wrong in each of the following :
  - (a) The climate of Bombay is such that its inhabitants have to live elsewhere.
  - (b) Robert Louis Stephenson first invented railways.
  - (c) A metaphor is a suppressed smile.
  - (d) Shakespeare ran away to London and worked outside a picture palace.
  - (e) Poetry is when every line starts with a caterpillar.
  - (f) *The Deserted Traveller* is the most important of Goldsmith's works.
3. Give the correct pronunciation of the following words : *tautology, panacea, poignant, query, angle, angel, homicide, aqueduct, beneficent, agile, diphthong, diphtheria*.  
(If you do not know the meaning of any of these words, consult your dictionary.)
4. Sketch the character of Mrs. Malaprop or Captain Absolute.
5. Explain the special work that each word does in this sentence :

They think our admiration of beauty so great, that knowledge in them would be superfluous.
6. Say what is meant by "the split infinitive." Give examples.

(f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short account of the life and work of Sheridan.
2. Mention the names of six other well-known playwrights, and specify at least one play written by each.
3. Give your opinion of this extract as a piece of effective, natural, and convincing dialogue.

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**4. So far as you can judge from the extract, do you think that these characters—Mrs. Malaprop and Captain Absolute—are drawn true to life ?**

### **(g) EXERCISE IN THINKING**

**Say exactly what you would do in the following circumstances :**

- 1. You wake up in the night and find that the house is on fire.**
- 2. You knock at a street door to oblige a small boy who tells you that he can't reach the knocker, and before the door can be opened he runs gleefully away.**
- 3. You are working late at the office on a Saturday, and find that you have been accidentally locked in a back room on the top floor. There is no night-watchman, and every one else has left the building.**

## LESSON TWENTY-EIGHT

### (a) READING EXERCISE

#### THE GREAT FIRE OF LONDON

1666, September 2nd (Lord's day). Some of our maids sitting up late last night to get things ready against our feast to-day, Jane called us up about three in the morning, to tell us of a great fire they saw in the City. So I rose, and slipped on my night-gown, and went to her window ; and thought it to be on the back side of Mark-lane at the farthest, but being unused to such fires as followed, I thought it far enough off ; and so went to bed again and to sleep. About seven rose again to dress myself, and then looked out at the window, and saw the fire not so much as it was, and further off. By and by Jane comes and tells me that she hears that above 300 houses have been burned down to-night by the fire we saw, and that it is now burning down all Fish-street, by London Bridge. So I made myself ready presently, and walked to the Tower, and then got up upon one of the high places, Sir J. Robinson's little son going up with me ; and there I did see the houses at that end of the bridge all on fire, and an infinite great fire on this and the other side the end of the bridge. So down with my heart full of trouble, to the Lieutenant of the Tower, who tells me that it begun this morning in the King's baker's house in Pudding-lane, and that it hath burned down St. Magnus' Church and most part of

Fish Street already. So I down to the water-side, and there got a boat, and through bridge, and there saw a lamentable fire. Everybody endeavouring to remove their goods, and flinging into the river, or bringing them into the lighters that lay off ; poor people staying in their houses as long as till the very fire touched them, and then running into boats or clambering from one pair of stairs by the water-side to another. And among other things, the poor pigeons, I perceive, were loth to leave their houses, but hovered about windows and balconies, till they burned their wings and fell down. Having staid, and in an hour's time seen the fire rage every way, and nobody, to my sight, endeavouring to quench it, but to remove their goods, and leave all to the fire, and having seen it as far as the Steele-yard, and the wind mighty high, and driving it into the City : and everything after so long a drought proving combustible, even the very stones of the churches, and among other things the poor steeple (St. Laurence Poultney), wherof my old school-fellow Elborough is parson, taken fire on the very top, and there burned until it fell down ; I to White Hall.

SAMUEL PEPYS : *Diary.*

(b) SUBJECTS FOR CLASS STUDY

I

**The Diary.**

A Diary is, strictly speaking, a daily record of events, and as nearly all these events either directly or indirectly concern ourselves, we are very rarely at a loss for something interesting to write about.

Moreover, in keeping a diary we can enjoy a greater degree of freedom than in any other kind of composition ; for since the entries are presumably intended to

be seen by ourselves alone, we can indulge in the most intimate observations and reflections on everything and everybody around us, and a diary can thus form a very valuable record of our mental and moral development.

Before beginning your diary, study some of the well-known diaries of the present and the past—the diaries of Samuel Pepys, for instance, and John Evelyn, and Fanny Burney, and Captain Scott. From these you will see that the interest of a diary does not depend upon the importance of the events recorded, as in these diaries some of the most trivial incidents make the most interesting reading.

Write simply and naturally, just as you would in writing a letter or some dialogue, and remember that although the entries may be in a condensed and abbreviated form, that is no reason why the English should be clipped, slovenly, or telegraphic. Write as carefully as you would in any other kind of composition.

## II

### Figures of Speech (ii).

The figures of speech given in Lesson Sixteen were all based on comparison or resemblance. The following are some figures of speech based on contrast :

**Antithesis.**—Antithesis is the figure in which one word or idea is set against another with the object of heightening the effect of what is said ; as, “*Look like the innocent flower, but be the serpent under it.*”

**Epigram.**—An Epigram is a short, witty saying, sometimes involving an apparent contradiction ; as, “*Cowards die many times before their death.*”

**Pun.**—A Pun is a play upon words ; that is, the use of a word in such a way that it is capable of bearing two or more different meanings, the object being to create humour, admiration, or surprise ; as,

Ben Battle was a soldier bold,  
And used to war's alarms,  
But a cannon-ball shot off his legs,  
So he laid down his arms.

**Hyperbole.**—Hyperbole is a greatly exaggerated statement, not intended to be taken literally, but used mainly for effect ; as, “ If I have told you that once, I must have told you a thousand times.”

**Irony.**—Irony consists in saying, under the guise of a compliment, the opposite of what is meant, but with an accompanying indication, either in tone or manner, that the words are not intended to be taken literally ; as, “ He admired all the statues in London, and that, at all events, showed good taste.”

**Euphemism.**—This is a figure in which we speak of harsh and unpleasant things in a mild and pleasant manner ; as, “ He that's coming *must be provided for.*” (This is Lady Macbeth's way of saying “ murdered.”)

#### (c) EXERCISES IN THE USE OF REFERENCE Books

1. Find in your dictionary the meanings of these words : *lamentable, clamoring, perceive, mighty, combustible, drought, steeple, whereof, parson.*
2. Collect some information about Samuel Pepys, and try to ascertain his importance in English Literature.
3. Turn to a map of London and point out all the places mentioned in the extract.

(d) EXERCISES IN WRITTEN ENGLISH

1. Name one word similar in meaning and one word opposite in meaning to each of the following : *mighty, combustible, further, morning, lamentable, everything, top, staying.*

Use any *two* of these groups of words (that is, the original word, the word similar in meaning, and the word opposite in meaning) in sentences of your own making.

2. Describe in Diary form, and as vividly as you can, any fire that you yourself have seen.

3. Turn into modern English the first four sentences (down to the words, " by London Bridge ").

4. Give ten examples of how the English used by Pepys differs from modern English. Select your examples from the latter part of the extract (that is, exclude the first four sentences), and give in each case the modern English equivalent.

5. Summarise this extract, using about one hundred words in all.

(e) EXERCISES IN SPOKEN ENGLISH

1. Turn into Reported Speech the passage beginning, " By and by Jane comes," and ending, " Fish Street already."

2. Reproduce in your own words Pepys's account of the Great Fire of London.

3. Give the correct pronunciation of these names of English authors : *Boswell, Pepys, Evelyn, Bunyan, De Quincey, Kyd, Vaughan, Chatterton, Holinshed, Malory, Walpole, Bentham, Beaumont, Massinger, Burke, Hazlitt, Froude.*

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4. Say what is wrong in each of the following :
- (a) Mussolini is a new kind of stuff.
  - (b) The imperfect tense is used in French to express a future action in past time which does not take place at all.
  - (c) Algebraical symbols are used when you do not know what you are talking about.
  - (d) The sun never sets on the British Empire because the British Empire is in the East and the sun sets in the West.
  - (e) Walter Scott was imprisoned in the Tower because he could not pay his debts. While there he wrote the Waverley novels, but he was afterwards burnt alive. He also brought tobacco from Virginia, so called after his beloved mistress Queen Elizabeth.

5. Name the various figures of speech to be found in the following sentences :

- (a) Prosperity doth best discover vice, but adversity doth best discover virtue.
- (b) Why is a bee like a rook ?—Bee caws.
- (c) The child is father of the man.
- (d) Was this the face that launched a thousand ships  
And burnt the topless towers of Ilium ?
- (e) He is full of information, like yesterday's *Times*.
- (f) This tyrant, whose sole name blisters our tongue.

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short account of Pepys's *Diary*, mentioning the period that it covers, the main topics with which it deals, and the style in which it is written.

2. Give your opinion of this extract as an example of the way in which a Diary should be kept.

(g) EXERCISE IN THINKING

What famous living Englishman would you most like to meet?

Make your selection after careful thought, and fully explain why you have made that selection.

## LESSON TWENTY-NINE

### (a) READING EXERCISE

### PEACE REJOICINGS

STRAWBERRY HILL,  
*May 3, 1749.*

We have at last celebrated the Peace, and that as much in extremes as we generally do everything, whether we have reason to be glad or sorry, pleased or angry. Last Tuesday it was proclaimed : the King did not go to St. Paul's, but at night the whole town was illuminated. The next day was what was called "a jubilee-masquerade in the Venetian manner" at Ranelagh : it had nothing Venetian in it, but was by far the best understood and prettiest spectacle I ever saw : nothing in a fairy tale ever surpassed it. One of the proprietors, who is a German, and belongs to the Court, had got my Lady Yarmouth to persuade the King to order it. It began at three o'clock, and, about five, people of fashion began to go. When you entered, you found the whole garden filled with masks and spread with tents, which remained all night *very commodely*. In one quarter was a May-pole dressed with garlands, and people dancing round it to a tabor and pipe and rustic music, all masqued, as were all the various bands of music that were disposed in different parts of the garden ; some like huntsmen with French horns, some like peasants, and a troop of harlequins

and scaramouches in the little open temple on the mount.

On the canal was a sort of gondola, adorned with flags and streamers, and filled with music, rowing about. All round the outside of the amphitheatre were shops, filled with Dresden china, japan, etc., and all the shopkeepers in mask. The amphitheatre was illuminated ; and in the middle was a circular bower, composed of all kinds of firs in tubs, from twenty to thirty feet high : under them orange trees, with small lamps in each orange, and below them all sorts of the finest auriculas in pots ; and festoons in natural flowers hanging from tree to tree. Between the arches too were firs, and smaller ones in the balconies above. There were booths for tea and wine, gaming-tables and dancing, and about two thousand persons. In short it pleased me more than anything I ever saw.

HORACE WALPOLE :  
from a *Letter to Sir Horace Mann.*

### (b) SUBJECTS FOR CLASS STUDY

#### I

##### The English Language : Word-Making.

In Lesson Twenty-Four we told you a little about one or two great Makers of English. In this lesson we shall very briefly explain the actual processes by which words are created.

Word-making takes place in three different ways :

1. By adding one word to another to form a compound word ; as, *pickpocket*, *redbreast*, *she-wolf*, *drawback*, *outlay*, *grey-green*, *upset*, *meantime*.

2. By adding a prefix or a suffix (*i.e.* a syllable, but not a complete word) to an old word to form a new

one ; as, *misdeed*, *antecedent*, *contradict*, *benevolent*, *monarch*, *sympathy*, *tripod*, *butcher*, *father*, *fishmonger*, *artist*, *spinster*, *shepherdess*, *heroine*.

3. By creating an entirely new word ; as, *boom*, *crash*, *bang*, *pop*, *hiss*, *whiz*, *rumble*, *titter*, *whirr*, *hum*.—Many of the words created in this way are onomatopœic words ; that is, words such as those given above, which imitate the sounds they describe. Other words, not of this kind, have been invented by various writers, as mentioned in Lesson Twenty-Four.

## II

### About Interjections.

**Interjections** are sounds which express emotion, but which rarely enter into the grammatical structure of a sentence ; as, “*Pooh!* don’t talk nonsense.” “*Alas!* my poor brother.” They vary greatly in type from age to age, ranging from the *Zounds!* of Queen Elizabeth to Mr. George Robey’s *Swish!*

Some of them are corruptions of actual words or expressions, such as, *hail!* (“be healthy”), *marry!* (“by the Virgin Mary”), and *good-bye!* (“God be with you”). But the majority of them are mere sounds, such as, *Oh!* *Ah!* *Pooh!* *Bah!* *Ho!*

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Look up the meanings of the following words, as used in the extract given : *celebrated*, *extremes*, *proclaimed*, *illuminated*, *jubilee*, *masquerade*, *spectacle*, *surpassed*, *garlands*, *tabor*, *rustic*, *disposed*, *harlequins*, *scaramouches*, *gondola*, *streamers*, *amphitheatre*, *bower*, *auriculas*, *festoons*, *booths*, *gaming*.

2. Collect some information about Horace Walpole and his work.

3. Give the derivations of these words : *jubilee, masquerade, gondola, amphitheatre, surpassed, harlequin, rustic.*

(d) EXERCISES IN WRITTEN ENGLISH

1. Explain the following allusions :

- (a) We have at last celebrated *the Peace*.
- (b) *The King* did not go to *St. Paul's*.
- (c) The next day was what was called "a *jubilee-masquerade* in the *Venetian* manner" at *Ranelagh*.
- (d) On the canal was a sort of *gondola*.
- (e) All around the outside of the amphitheatre were shops, filled with *Dresden china*.

2. Give an animated and picturesque account of the old May Day celebrations, or of the present-day celebrations, if you happen to live in a district where the custom is still kept up.

3. Summarise this extract, using about one hundred words in all.

4. Write a letter to a friend describing any Fancy Dress Ball to which you have been. Use the extract as a model.

5. Take down from dictation and punctuate the last paragraph of the letter.

(e) EXERCISES IN SPOKEN ENGLISH

1. Use in sentences of your own the following words and phrases : *celebrated the Peace, the whole town, people of fashion, remained all night, bands of music, in different parts of the garden, filled with Dresden china, hanging from tree to tree, about two thousand persons, more than anything I ever saw, proclaimed, jubilee, masquerade, festoons.*

2. Express in your own words and at full length the contents of this letter of Walpole's.

3. Give five examples of the way in which Walpole's English differs from modern English.

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4. Give the correct pronunciation of the following words : *wrought, shriek, cruise, choir, aisle, sieve, yearn, weird, scourge, yacht, postpone, fasten, ostler, often, bustle, nestling.*

5. Explain, with examples, the various ways in which words can be created.

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a short account of the life of Horace Walpole, sketch his character, and briefly describe the *Letters* for which he is famous in English Literature.

2. Mention the names of three or four other well-known letter-writers, and state the age in which they lived.

3. To what extent does this letter of Horace Walpole's agree with your idea as to what a private letter should be ? Quote from it whenever possible.

4. Describe as clearly as you can the style in which the letter is written, and compare it in this respect with Hazlitt's letter given in Lesson Twenty-Six.

### (g) EXERCISE IN THINKING

Suppose that you were walking along a deserted country road and suddenly saw a bad motor-car accident ; explain

- (a) Exactly what you would do.
- (b) The way in which you would do it.
- (c) The order in which you would do it.

Further, if you are a Boy Scout or a Girl Guide, explain in what way your training would be likely to help you in such an emergency.

## LESSON THIRTY

### (a) READING EXERCISE

#### ON HIS BLINDNESS

When I consider how my light is spent,  
Ere half my days, in this dark world and wide,  
And that one Talent which is death to hide,  
Lodged with me useless, though my Soul more bent  
To serve therewith my Maker, and present  
My true account, lest He returning chide,—  
Doth God exact day-labour, light denied ?  
I fondly ask :—But Patience, to prevent ; “  
That murmur, soon replies ; God doth not need  
Either man’s work, or His own gifts : who best  
Bear His mild yoke, they serve Him best : His  
state  
Is kingly ; thousands at His bidding speed  
And post o’er land and ocean without rest :—  
They also serve who only stand and wait.

JOHN MILTON.

### (b) SUBJECTS FOR CLASS STUDY

#### Revision.

This lesson will be devoted to revision of the work done in Lessons Twenty-One to Twenty-Nine.

#### The Verb Infinite.

The Verb Infinite consists of those parts of the verb which are not limited by a subject ; that is, the

**Infinitive Mood, the Participles, and the Gerund.** The Infinitive Mood is a noun-phrase, the Participles are verb-adjectives, and the Gerund is a verb-noun. Take care not to confuse the Present Participle and the Gerund.

### Twofold Use of Adjectives.

Adjectives can be used in two ways : as **Predicative Adjectives** and as **Epithet Adjectives**. When an adjective forms part of the predicate it is called a Predicative Adjective. When it does not form part of the predicate, but stands next to the adjective it limits, it is called an Epithet Adjective.

### Agreement of Adjectives.

Adjectives are sometimes said to agree with the nouns they limit. But in modern English the only adjectives that are inflected are *this* and *that*, which have the corresponding plural forms *these* and *those*. Hence take care not to write *these sort* or *those sort* instead of *this sort* or *that sort*.

### Position of Adverb

Generally speaking, the adverb should be placed as near as possible to the word it qualifies. It is usually put *before* an adjective, a preposition, or another adverb ; *after* an intransitive verb, or the direct object of a transitive verb ; *between* an auxiliary and its participle in the compound tenses of the verb. The position of the word *only* requires the greatest care.

### The Right Preposition.

Certain words must be followed by certain prepositions. Some of these are : *different from*, *averse to*,

unconscious *of*, insensible *to*, consist *in* or *of*, centre *on* or *in*, enter *into* or *upon*, embark *on* or *in*, part *with* or *from*, agree *with* or *to*, stand *by* or *on*, impatient *with* or *of*, adapted *from* or *to*, correspond *with* or *to*.

### The Difference between an Adverb, a Conjunction, and a Preposition.

It is sometimes difficult to decide whether a word is an adverb, a conjunction, or a preposition, especially when the same word can be used as any of these parts of speech. Remember that an adverb limits any part of speech except a noun, pronoun, or interjection ; that a conjunction joins clauses, and that an adverb does not ; and that a preposition governs a noun or its equivalent, and that an adverb or a conjunction does not.

### More Common Errors.

Avoid "the split infinitive" ; take care not to use the word *less* (which is used of quantity) when you mean *fewer* (which is used of number). As a general rule, the verb "To be" takes the same case after as before it, and this is usually the nominative case. But while "It is him" and "That's them" are wrong, "It's me" has become more or less accepted as good English. In connection with the genitive case, the rule is that if the final *s* of the noun in the genitive case is sounded, it should be included in the spelling of the word, but that where there would be a succession of three *s* sounds if the full form were used, the genitive is formed by adding an apostrophe only.

### Summarising.

When summarising a long passage, glance through the whole passage to find out the subject with which it

deals, put down what you consider to be a suitable title, go carefully over the passage again, note down the theme or topic sentence of each paragraph, and write your summary from this outline. The summary should usually be in Reported Speech ; that is, in the past tense and in the third person.

### **Direct and Reported Speech.**

The difference between Direct and Reported Speech is that in **Direct Speech** we quote the exact words used by a speaker, while in **Reported Speech** we quote his words with slight modifications to show that we are indirectly reporting them. The chief rules for turning Direct into Reported Speech are : Change all pronouns of the first and second person to the third ; change all verbs in the present tense into verbs in the past tense ; and change all words of nearness into words of remoteness.

### **Metre and Verse.**

A combination of stressed and unstressed syllables is called a **foot**, a succession of a definite number of feet is called a **line**, and a group of lines forming a complete division of a poem is called a **stanza**.—There are four main kinds of feet in English verse : **iambus**, **trochée**, **anapæst**, and **dactyl**. A line consisting of three feet is called a **trimeter**, of four feet a **tetrameter**, of five feet a **pentameter**, and of six feet an **hexameter**. Three of the most popular English metres are the iambic tetrameter, the iambic pentameter, and the anapæstic tetrameter.

### **Rime.**

Rime is the repetition of the same sound at the end of lines of verse. Perfect rimes must conform to the

following conditions : the vowel sounds must be identical ; the consonant sounds preceding the vowel sounds must differ ; the consonant sounds following the vowel sounds must agree ; the riming syllables must both be stressed.

### Verse Composition.

After you have gained some knowledge of the structure of verse, you should try to write little verses of your own. First of all try the couplet and the four-foot iambic metre. Then go on to the four-lined stanza used in Gray's *Elegy*. In choosing your rime-words, take care to choose words for which there are plenty of rimes ; and do not make your lines *too* regular ; that is, introduce some trochees.

### Letter-Writing.

A private letter is made up of the following parts : the heading, the salutation, the body of the letter, the close, and the signature.—Experience shows that the letters of most young people are hastily written and carelessly expressed. By all means be natural—that, indeed, is the chief virtue of a letter—but do not let ease and naturalness degenerate into slipshod English and vulgar slang.

### Dialogue.

Spoken English differs a good deal from written English. It is, as a rule, more easy, light, and flexible ; the language is simpler, the sentences are shorter, words are abbreviated, colloquialisms are sometimes introduced, and sentences are often left incomplete. Written dialogue, if it is to appear natural, must be a close imitation of this, retaining the lightness and ease

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of conversation, but modifying its more obvious crudities and defects.

### The Diary.

In keeping a Diary we can enjoy a greater degree of freedom than in any other kind of composition. Before beginning your diary study some of the well-known diaries of the past and the present. Write simply and naturally, and remember that though the entries may be in a condensed and abbreviated form, that is no reason why the English should be clipped, slovenly, or telegraphic.

### Figures of Speech.

The figures of speech given in Lesson Sixteen were all based on comparison. The following figures are based on contrast : **antithesis, epigram, pun, hyperbole, irony, euphemism.**

### The English Language : Word-Making.

The English vocabulary has been greatly enriched by the words it has borrowed from foreign tongues. But many of our most valuable and expressive words are creations of the English language itself. Word-making takes place in three different ways : (1) By adding one word to another to form a compound word. (2) By adding a prefix or suffix to an old word to form a new one. (3) By creating an entirely new word.

### The English Language : Word-Makers.

We have no notion who originated most of our words, but some of them were invented by well-known writers. Amongst the most notable of these word-

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makers are Shakespeare, Spenser, Milton, and the translators of the Bible.

### (c) EXERCISES IN THE USE OF REFERENCE BOOKS

1. Find in your dictionary the meanings of the following words : *talent, therewith, chide, exact, fondly, yoke, post, state.*
2. Collect some information about Milton and his literary work.

### (d) EXERCISES IN WRITTEN ENGLISH

1. Turn the whole of this poem into Reported Speech, beginning with the words, "Milton said that . . ."
2. State the rime scheme of this poem, say if it is called by a special name, and scan the first six lines.
3. Give in diary form some of the entries which you think Milton might have made when he realised that he was slowly becoming blind.
4. Write a letter to a friend telling him that you have just been reading some of Milton's poetry, and giving him some account of what you have read.
5. Compose a dialogue between yourself and a friend on, "Ought Examinations to be Abolished ?"

### (e) EXERCISES IN SPOKEN ENGLISH

1. Use the following words and phrases in sentences of your own making : *when I consider, in this dark world, my true account, soon replies, they also serve, chide, exact, yoke, state.*
2. Construct sentences which show :
  - (a) The difference between the epithet and the predicative use of adjectives.
  - (b) The correct construction with *each, every, either . . . or, neither . . . nor.*

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(c) The word *but* used as a preposition, an adverb, and a conjunction.

(d) The words *clothe*, *wash*, *tide*, and *pluck*, used metaphorically.

3. Give the correct pronunciation of these words, all of which occur in the preceding lessons : *gaol*, *skein*, *chaperon*, *menu*, *encore*, *sphinx*, *Cairo*, *oasis*, *Swansea*, *Cirencester*, *Harwich*, *Chenies*, *panacea*, *beneficent*, *aisle*.

4. Break up the following sentence into a series of simple sentences, and then combine these simple sentences into a complex sentence : "Mrs. Chick and Miss Tox, who had brought them down on the previous night, had just driven away from the door, on their journey home again ; and Mrs. Pipchin, with her back to the fire, stood, reviewing the new-comers, like an old soldier."

5. Explain clearly what is meant by *Irony*, *Epigram*, *Antithesis*, and *Euphemism*, giving an example of each.

### (f) EXERCISES IN THE APPRECIATION OF LITERATURE

1. Give a very brief sketch of the life of Milton.

2. Name six of the most important of Milton's poems, and give a short account of any one of them.

3. Give a critical appreciation of Milton's "On his Blindness."

4. Which do you regard as the finest phrase and as the finest line in the poem ?

5. One of the lines in this sonnet of Milton's has become almost proverbial. Say which you think it is.

### (g) EXERCISE IN THINKING

"The intricacies of the English language," says a writer, "are well illustrated in the definition given of a sleeper."

A sleeper is one who sleeps. A sleeper is that in which the sleeper sleeps. A sleeper is that on which the sleeper runs while the sleeper sleeps. Therefore

while the sleeper sleeps in the sleeper, the sleeper carries the sleeper over the sleeper under the sleeper until the sleeper which carries the sleeper jumps the sleeper and wakes the sleeper in the sleeper by striking the sleeper on the sleeper, and there is no longer any sleeper sleeping in the sleeper on the sleeper.

Show that you have clearly grasped the meaning of this passage, and then give further examples of one word being used in several different senses ; that is, of what is called " generalisation " in language.







